

COMIC BOOK  
ART TIPS & TECHNIQUES

BLUE LINE PRO'S

# SKETCH

#29

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FOOT PRINTS GO  
WHERE YOU WERE

**TOM BIERBAUM**  
HOW TO BE A  
CREATIVE GENIUS

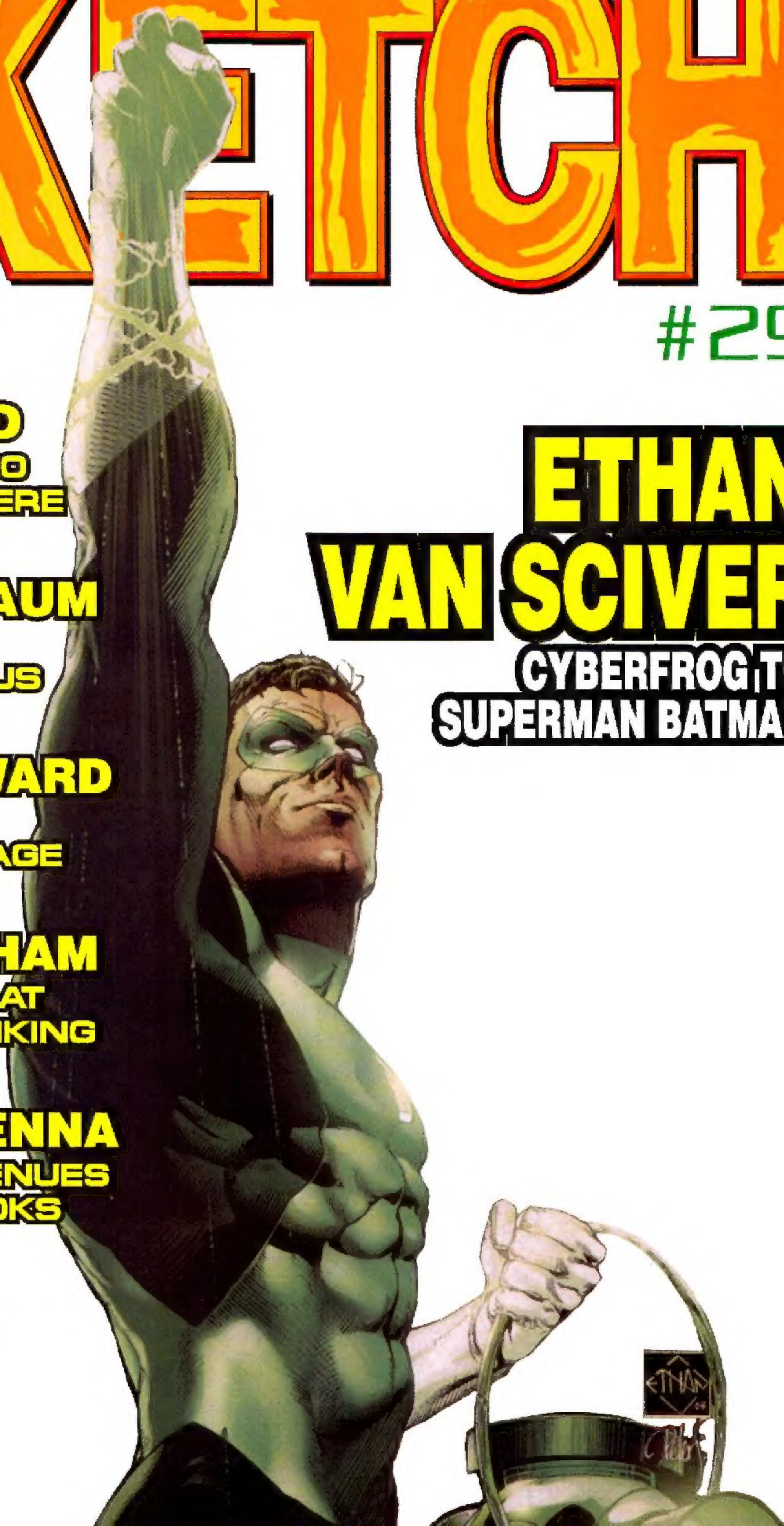
**JASON HOWARD**  
DESIGNING A  
COMIC BOOK PAGE

**KEVIN GRAHAM**  
A CLOSE LOOK AT  
COMIC BOOK INKING

**MARK McKENNA**  
ALTERNATE AVENUES  
CHILDRENS BOOKS


**ETHAN  
VAN SCIVER**  
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SUPERMAN BATMAN

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They say change is good, but is it always? Sometimes, change is inevitable because of circumstances that are truly beyond our control. Change can challenge you, stymie you or make you more creative. But, there's one thing for certain: change always happens...from minute to minute, day to day, we are all changing in some way.

I've stated that **Sketch** is an experiment in progress in design and production. We've recently been experimenting with new printing equipment to see what it is capable of doing.

In the process, we've had a few mishaps. They happen.

A few readers were upset that we made changes, that **Sketch** wasn't the glossy magazine that it had been in the past. Well, you know you can't please everyone. It's a shame that those readers couldn't get past the fact that we had made some changes to the printing of the magazine and just enjoyed and learned from the thoughtful articles inside. Every creator involved deserves praise and recognition for taking the time to share their talents and knowledge.

We have been truly blessed with a group of talented creators and Bill has reloaded us with a batch of creators who are willing to share their knowledge and understanding of our industry.

So, to those people who understand that **Sketch** is about the creators and the information inside: I thank you. And to those who don't: I would like for you to try and understand that **Sketch** is about the information, not the package. **Sketch** will continue to be packed with educational articles and tips to help anyone who wants to work in this wonderful industry that we have been blessed with.

About Ethan, what can I say? I picked up his **Cyber-Frog**, fell in love with his **X-Men** and I can't wait to see his **Superman and Batman**. Ethan is a very talented artist.

Bill has again packed this issue with more than we could pack in, so enjoy ...

Take care,  
Robert Wayne Hickey  
bobh@bluelinepro.com

# BLUE LINE PRO'S SKETCH

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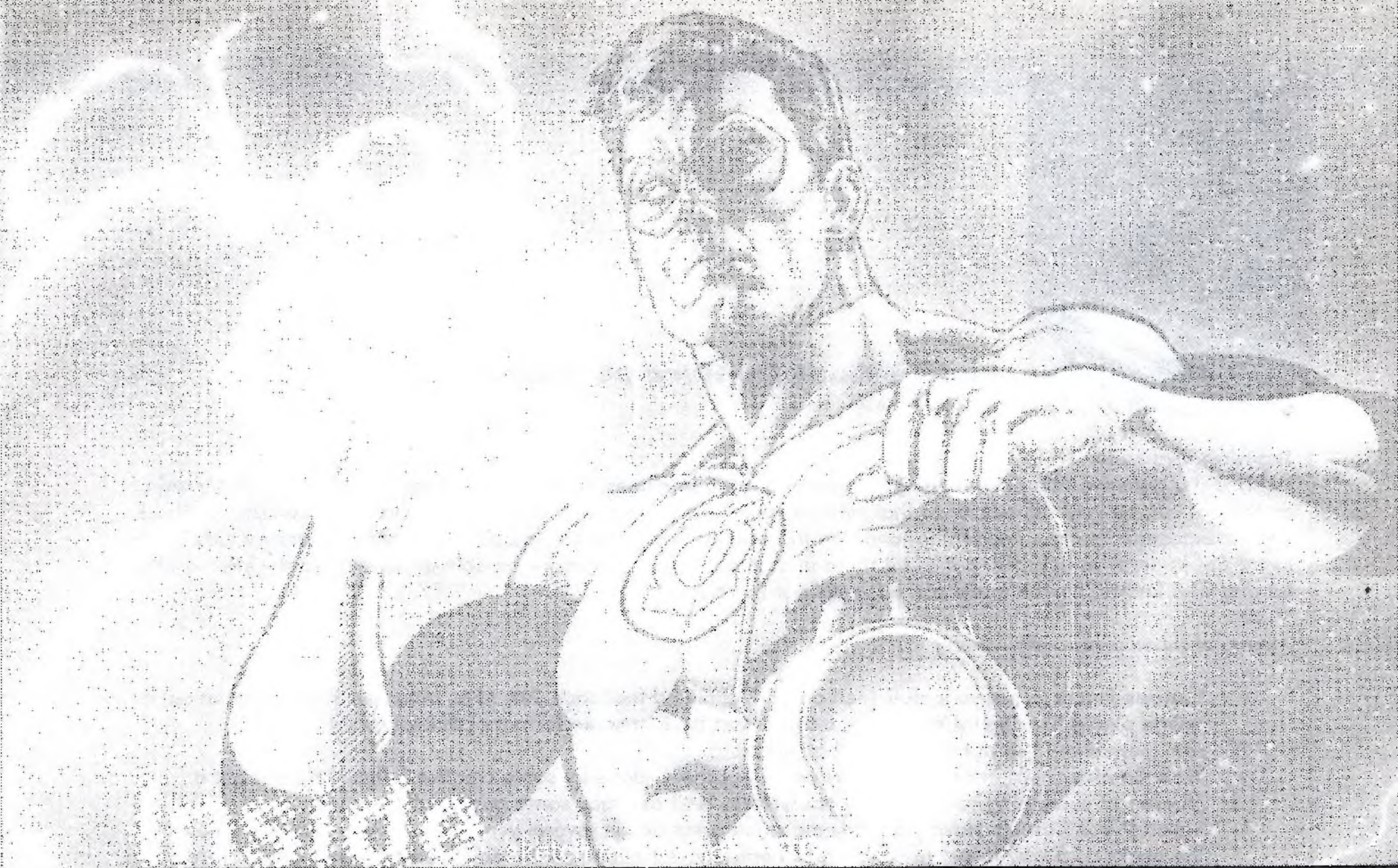
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Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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GREEN LANTERN BY ETHAN VAN SCIVER COPYRIGHT DC COMICS.

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Pro-Folio  
Andy Smith





## Stuff I Want Do Here at *Sketch* ...

By Bill Nichols

### Training Grounds

This is the tentative title of something I'm working on. Sometimes, when you're trying to become a better writer or artist, it can be very difficult to do that without some sort of guideline or an outlet where you can get feedback and/or exposure. You can need information on those things and others as much as you need to know which brush to try. So, in order to help you out, we'll try to find places where you might be able to "spread your wings" a little bit and who knows, maybe make some friends out there...

Some of those places will include:

- **Venues**-Places to get your stuff seen and get crits and feedback, like APAs (Amateur Press Association) or online places like Digital Webbing...maybe even here in some format at *Sketch*, we'll see...someday...I'm not promising that yet...
- **Web Comics**-There are a lot of web comics out there, done by some creative folks, and we'll get a glimpse of something you might try yourself (as well as enjoy some good stuff).
- **Small Press Comics**-Having done some small press books several years ago, I know that I tried to use the books as a way to get my own ideas done and experiment with techniques, writing, et al. There are still small press comics being produced and we're going to show you some.
- **Submissions Guidelines**-Some companies continue to take submissions. Some don't have a need for anybody right now. However, we'll try to get you whatever info we can dig up for as many comics companies as I can...

### Alternate Avenues

Sometimes, I'll hear from somebody who isn't doing mainstream comics anymore. Sometimes, I'll hear: "Who'd want to hear anything out of me..?" (My answer, btw, is "I would".) This feature will be devoted to showing you that doing comics is perhaps not the Be-All-And-End-All to a career. There can be evolutions and experiments to what a creator finds him/herself doing.

There are comics pros, past and present, who are exploring other media, like Mark Badger, who's doing his book on flash. Mark McKenna and Bob McLeod are both releasing children's books. Some are teaching. Knowing the things that are possible can be inspirational and give you something to aspire to when you think you can't go anywhere with these silly things called comic books...

### Studio Portraits

This is where we get a look-see at the working environments of various pros like Tim Townsend and Andy Smith...And we might get you a glimpse of the workplace of some writers...maybe you'll get in the mood to re-decorate...

### Sketch Pad or Pro-Folio

Where we get to see the art of various pros, from sketchbook doodles to the penciled and inked version of a comics pages, like Andy Smith, Gary Barker and others.

### Prefab Collabs or Pen-Ink Attacks

Where we can see how several different inkers can work over the same illo and we see the different treatments each gives...

### Words of Wisdom

Where the pros pass along a tip or two...from materials and favorite tools used to instrument care and the occasional How-To tip

These are just a few of my ideas. There'll be tweaking, changing, additions, all kinds of things done to them as others find themselves being pulled into my creative and editorial vortex...*bwah ha ha*...

Bill Nichols  
Editor Guy





# Ethan Van Sciver

How do you go from **Cyberfrog** to the **Wizard Magazine** Artist of the Year? Listen close, and wait for the power chord, cause...

## It,s all just rock and roll!

An interview by Bill Love

**Sketch:** All kids draw, but when do you first remember getting praise for drawing well?

**Ethan:** My parents used to praise me and encourage me, very, very early on. My Mom was an art student and her father was kind of a famous architect. From a very early age, and this was before I knew how to read or write, my mother bought me and my brother and my big sister these blank journals. She would give us crayons and once a day she would say "Draw what happened today." I would draw whatever I did that day and she would ask me what I drew and then write down verbatim my words. I still have them. From the beginning my parents were teaching me to express myself with pictures.

In school people started to tell me that I was an extraordinary artist. I'm not sure that I was any better than any of the other kids in class but I felt like I was and I knew that if I kept doing it and kept trying to improve that I would get that positive reinforcing feedback that was so nurturing. I never quit. I kept doing it after the other





kids stopped. I kept winning little contests and things. When I was in sixth grade I was in the gifted and talented program at school with about three or four other kids. We decided to do a project. The teachers had found a nationwide contest that was sponsored by Life Cereal to create and direct a television commercial. The winner would receive all this video equipment for the school. The other three kids had this, what I thought was kind of lame idea with a Cinderella riff. That was sort of the first time that I broke away and said "I think I have this better idea". They said we like our idea and if you like your idea, do it on your own, and I said okay, I will. I worked off in a corner by myself and

I wrote and directed and shot a little commercial. I won first place. In a nationwide contest.

**Sketch:** Most kids would have just gone along with the majority, but you knew you had a good idea.

**Ethan:** Well, yeah, and I knew that they didn't. There was some sort of herd mentality going on. Their idea felt very predictable and it felt not very creative to me and it didn't feel very bright. I knew at age eleven that I could go a different way. I didn't have to fit in with the rest of my gifted crowd. I could do this on my own and succeed. I think I even knew I would win. I was a very strange kid. I was always very, very confident. Whenever I entered a

contest I won, if it was a creative contest. I continued on through high school. I entered a contest to do an anti-drug poster, a statewide contest, and I won that too. I made a lot of prize money. I didn't have to get a job really. I would enter art contests and win prize money.

**Sketch:** So you realized from an early age that you could get paid by doing your artwork.

**Ethan:** Yeah, and there's a little bit of a conflict at first. It's kind of like you feel you might be selling out. Especially at that age. There's this weird kind of phase you go through where your ideals are so important and there's that phrase "You're selling out!" and I definitely didn't want to be a sell-out when I was fifteen. I started to get practical about it when my Dad was unemployed and I wanted to help take care of myself. Making money through my art not only became a lot of fun, but it also became very practical. I think ultimately even the purest of pure artists would like to get fame and recognition for their art. It must be really hard to be the type of artist who really works behind the scenes and is doing something like drawing the in-between frames for *Secret of Nimh* Part 8. Though that is art I guess that is not what a young person would call pure art. On the other hand, drawing comic books to me is! There is nothing that I can think of that is so incredibly creatively rewarding than to tell a story, even if it is a story that someone else has written. To tell it your way. I'm working on an issue of *Green Lantern* now that if Carlos Pacheco or Ivan Reis drew, would come out completely different. This is most definitely an Ethan Van Sciver/Geof Johns collaboration. It's got my stamp on it. That feels so good! To me it is pure art.

**Sketch:** Some people would say you're just telling a story, that it is not really an artistic expression. You just repeat the same drawings of the same characters.



**Ethan:** Everything that I draw is painfully mine. It hasn't yet become something I can just do and shut my brain off. It hasn't become some manual process. It's extremely exhausting. I exert when I draw. I want each image to look like something fresh and new; something from my perspective. I'm not sure what to say to someone who says you're only telling someone else's stories, so it's not pure art. I don't think that's true.

**Sketch:** What do you bring to the storytelling? Has does your approach to the artwork change or affect the artwork?

**Ethan:** A comic book script has many different notes. How you play those notes, which notes you play up and which notes you play down, really affect how the story feels. You read a script and you see that a page has events that you have to convey, but which of those do you really want to put across? Playing up one moment and accentuating one character moment might have such a drastically different effect on the story and how the reader sees the character. There are moments on a page where I think other artists would say look, this is an anchor panel, it's the shot where Green Lantern fires his ring and blows up the UFO. That's clearly got to be the biggest panel on the page. It's the most obvious panel. It's the image you want to see the most. Or, it's the image that will make the page the most valuable when you want to sell it. It's best not to think about that when you are telling a story. It's best to think about what on that page to you will put across why Hal Jordan is such an amazing hero. It might not be the image of him blowing up the UFO. It might be the panel after that with his facial expression. Having just blown up the UFO, how does he feel about that, what is his reaction to that? That might be the note that you want to play more than the action scene. It's a series of judgment calls that an artist needs to make so that the story is uniquely his, so that the story is told in the way he feels it should best be told.

**Sketch:** Given an either-or choice, which is more important, pretty pictures or storytelling?

**Ethan:** They're both equally as important! Okay, if I have to choose the storytelling is the most important. I'll go out on a limb and say that because it's the very thing that everything else must hang off of. Storytelling is clearly more important. On the other hand, this is rock and roll! Super-hero comics are rock and roll! You've got to be able to hit that power chord to really make a book that is pleasing. There are artists who are very proficient at telling the story and moving the story along in a brisk

way, but the characters they draw, the images they draw, the style they draw in isn't pleasing to look at. I think a reader walks away from that experience feeling that the story has been told but they don't feel nourished by it and they are never going to look at it again. They might not come back when they see this artist's name on a book. They'll know that the story will be told but it will not be told in a way that they will enjoy. Pretty pictures are important. What I hope happens is that a reader will go back to look at the book again. Can you imagine that! To actually have this disposable piece of enter-



GREEN LANTERN © DC COMICS. Artwork by ETHAN VAN SCIVER





tainment, twenty-two pages long, the reader actually reads it through and then goes back over it again. I don't think they do that for every comic book. I don't think that's something that naturally happens, unless some special thing happened between the artist and the reader in the process of telling the story. There are few books that I have done that with, that I want to go back and experience those images again.

**Sketch:** Who are some of the artists that have made you feel that way?

**Ethan:** Bernie Wrightson is just very, very special. His usage of light and shadow and the textures that he is able to achieve, he's so, so very good and I really enjoy his work. My favorite artist of all time is Brian Bolland, who to me is Elvis. I would be nervous meeting Brian Bolland.

**Batman: The Killing Joke** I have memorized forward and backwards. I've looked at that book so much, in trying to find the words to express the images that I have in my head. It's almost like as an artist you have these images, these dreams, these pictures floating around in your head and now you've got to find the lines that define them and to put them down on paper. That's where people find their style. Some artists will attach themselves to Jim Lee and then slowly become dependent on not only the way Jim delineates his ideas but actually the images that he uses. They

start to become dependent on "How would Jim Lee do this?" and it becomes very important to them. It happened a lot through the nineties. It was a big problem. Brian Bolland, for me, hasn't yet become a "What Would Brian Bolland Do" bracelet but he has become a touchstone. When I'm really stuck on something on a panel or a facial expression I will try to think "What would Brian Bolland do?" and try to channel him a little bit into my art. How does Brian use lines to pull shadows into light? Things like that.

**Sketch:** So your approach isn't to pick up a book and look for poses to copy but to try to think in the same way as Brian as you approach a problem?

**Ethan:** No, that's thievery. I would never do that. I wouldn't be able to live with myself. My mistakes are my own, my victories are my own. Every now and then I'll do something that's really good and it's mine, I claim it. My mistakes are mine too. I won't steal from another artist. But I will try to be Brian Bolland for a moment, try to see something the way in which he might see it, based on what I've seen him do in the past. Still, in the past year I find myself doing that less and less. I'm drawing very naturally. I'm not praying to Jack Cole or Brian Bolland as much as I used to. I'm just drawing the way that I draw, for better or for worse.

**Sketch:** As you mentioned, every artist has influences as they are learning, but some of yours are very wide ranging, covering various styles and techniques. Jack Cole's cartoonishness and Brian Bolland's realism are worlds apart.

**Ethan:** You have to also think about what artists have affected you at what key points in your life. It's not that Todd MacFarlane affects me now, but he certainly did when I was twelve or thirteen. When I first saw his Hulk, it blew my mind. It really made me want to draw comics. That's all you need to do. As a comic book artist, to really get under the skin of a thirteen year old and get him drawing and thinking about comics and then wanting more comics, that's a big accomplishment. It's something only someone like Todd MacFarlane can do. As you grow older your tastes change and you become interested in different styles of art and different artists but people like John Byrne and Todd and Jim Lee and Erik Larsen set me on my course and made me decide that I don't want to be a paleontologist after all.

**Sketch:** Did your parents continue to support you as your artistic interests moved toward comics?

**Ethan:** Yeah, they didn't have any better idea's for me! (laughter) I hear these sad stories from guys who want desperately to become a comic book



artist and their parents are frowning upon it and they want them to go into law school. I feel bad for those kids, although if I were their parent I would probably want them to be a lawyer too. My parents were very creative people. My dad wrote a lot of poetry. He was kind of this hippie lawyer fellow and my Mom was an artist too. My Dad was also a big comics fan. He named my big sister Jenna because he was reading **Conan the Barbarian** # 6 in the waiting room. He used to laugh because Conan actually threw Jenna in the garbage at one point in the story. My Dad is a big Barry Windsor-Smith fan and now I've met Barry Windsor-Smith and had conversations with him. That's very impressive to him. My Dad used to take me to comic book conventions and was very supportive. When I first started and created **Cyberfrog**, I hand-painted him a Cyberfrog sweatshirt which I think he still owns. He used to wear it all the time.

**Sketch:** How did you come to create **Cyberfrog**? What made you think you could create and publish a comic book?

**Ethan:** **Cyberfrog** was a means to an end. I didn't mean for him to become a character that I would publish. At the age of nineteen I had just finished working as a caricature artist at the mall. I decided that now I should sit down and actually draw a comic book page. I had done little comic books my whole life. I did a comic book called **Emma** when I was fourteen. Emma was a nine year old prostitute who stole a space shuttle and drove it to the moon. It used to make the other boys laugh. I would do things like that just to get approval from peers. I had never actually sat down and drawn a comic book page the way I thought a professional would do it. At nineteen I decided that I better start actually doing that. There was this girl who, I guess she liked me, she used to come over and sort of hang out. She went to Puerto Rico and brought me back this porcelain frog as a present. It sat on my desk and I just looked at

it and said "Cyberfrog!", and just drew. It sounded like everything else that was out at the time. It sounded like **Cyberforce**, it looked like the **Teenage Mutant Ninja Turtles**, there were some **Spawn** elements to him, and he could do **Spider-Man** things. I created him so that I could start drawing comic book pages, and not have to worry about learning to draw, say, Wolverine. And to be able to publish them if I wanted to. That's why Cyberfrog came about. He was also designed in such a way that it would hide all of the anatomical problem areas that I had. It was like; he had big toasters on his kneecaps so I wouldn't have to draw how the knee connected to the rest of the leg. He had big globes on his shoulders so that I didn't have to worry about that. At the time learning to draw anatomy wasn't the point. The point was to start to tell stories.

**Sketch:** A lot of young artists spend too much time on figure-drawing alone, practicing pin-ups of their favorite characters.

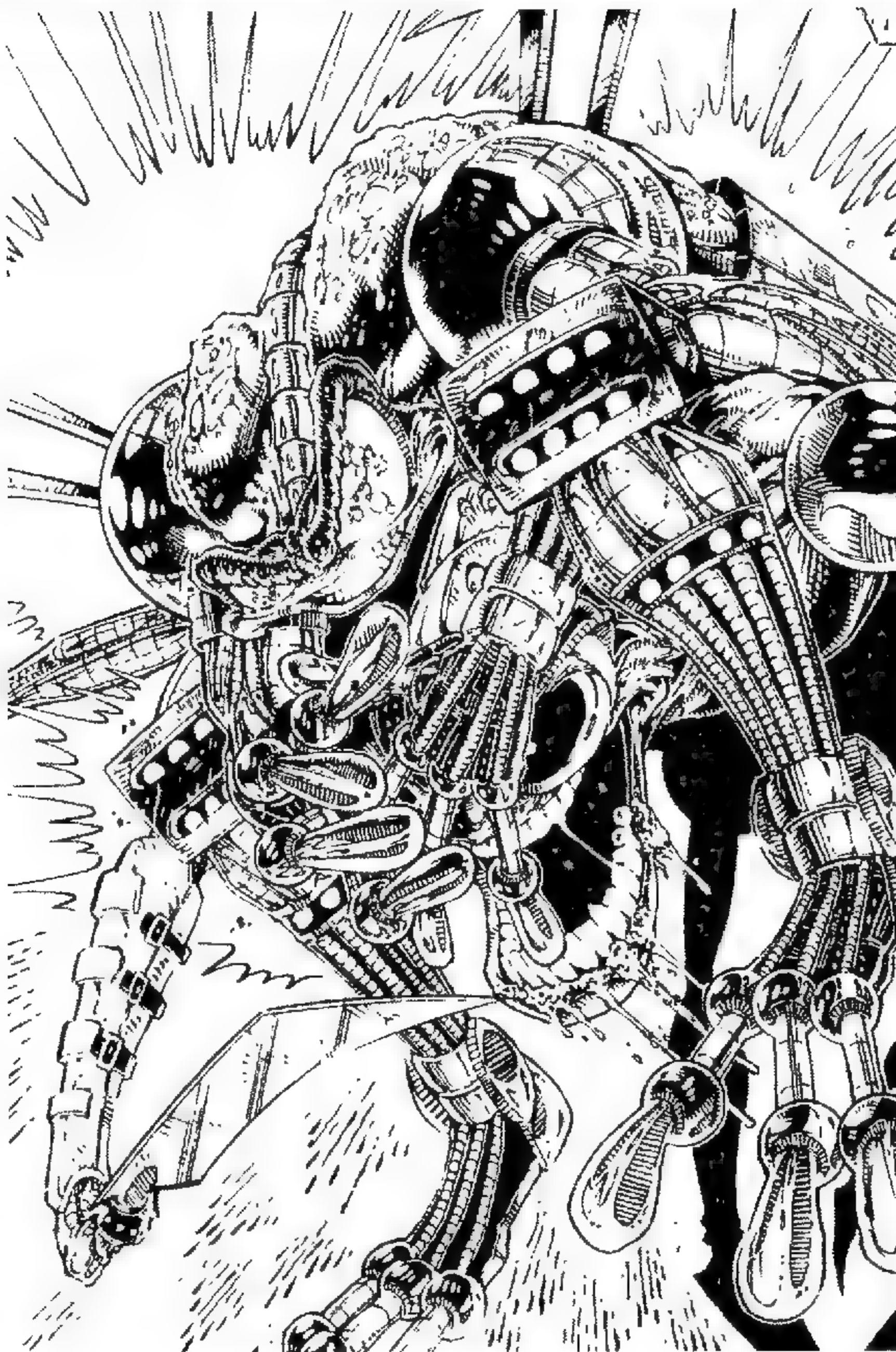
**Ethan:** I think I was very insecure about the fact that I didn't go to school to learn to draw anatomy and the human figure and I wasn't do-

ing much life drawing, except for the three years of caricatures that I had to do at the mall. It was basically life drawing, stylized. I was more concerned with doing panel to panel pages and learning how to design a page and tell a story. **Cyberfrog** just kind of grew and grew. I had done maybe five issues of it that I stapled together at Kinko's and gave to my friends to get feedback. Some of my friends were also trying to become comic book artists. Then I decided that I was going to try to find a publisher. I wasn't concerned with making a living yet. I just wanted my own comic book. I wanted a floppy little glossy magazine with my artwork in it that I could give to people. I went to a comic book store and I bought all of the really bottom rung independents. I started sending out packages and making phone calls in some cases. Hall of Heroes published two books, one was called **Vortex** and the other one was called **Deadbolt**. They were born-again Christian versions of Spawn, basically. Cyberfrog was a remarkably satanic book so I thought it was kind of ironic that it would wind up with them. It was Matt Martin, who does **Snowman** for Avatar and Trent Kaniuga, who you know from **Creed** and now **Ghost Rider: The Ham-**



CYCLOPS © MARVEL COM CS Artwork by ETHAN VAN SCIVER





Invincible © Robert Kirkman and Cory Walker.

**mer Lane** at Marvel. I used to take the Greyhound bus out to see them and we would just sit around doing jam sessions. We would do appearances and signings at like the Elkhart County Fair, in Indiana. We'd be selling comics in a stable inbetween horses, literally. It was a fantastic time. There's nothing better in the world than trying to break into comics, having that dream and working on it. It's even more fun than actually being there. I go to conventions now and I see small press guys and they look just like we looked. They're hopeful and they're trying to get at-

tention. I envy them. I know they don't believe it but it doesn't really get better than that. You'll get more money and you'll get more acclaim and you'll probably work on bigger books but it's so much fun getting there. I'd love to do it again and try to break in all over again!

**Sketch:** In your early years were you more of a Marvel or DC fan?

**Ethan:** I was a Marvel fan growing up, but at the time I was about to go work at DC I was more of a DC fan. I was still very interested in what

Image was doing. I know it is so not cool to admit that! (laughter) I say that now and artists just roll their eyes at me, guys that are like my age. And I say "Don't lie!" If you're twenty to thirty, Image knocked your socks off. It was so colorful; it looked so new, it was so exciting. These guys were making millions of dollars. Supposedly the industry was damaged under them. I don't think they bear full blame for that. At the time it made me want to draw comics the way John Lennon made so many people want to pick up a guitar. It was very influential, very exciting stuff. At the time DC seemed like the best place for me to go. They always had my respect. They were a great publisher; I always liked their characters a lot. The people that I met that worked there I looked up to. I didn't think I was ready yet, and I probably wasn't but they gave me a chance anyway. First a Wonder Girl pin-up and then a fill-in issue of *Impulse* and then it was off to the races from there.

**Sketch:** A buddy of mine wanted to know, was *Green Lantern: Rebirth* just another assignment for you or were you a big fan of Hal Jordan?

**Ethan:** It wasn't that I particularly didn't like Green Lantern but I had never read a Green Lantern book. I was more of a Flash fan. I loved the Flash family of characters. While drawing *Impulse* I got to read a lot of what was happening with Wally and Jay Garrick and everybody. I've always been a Wonder Woman fan. I've been a Superman fan since I was three. I have the crayon drawings in my journals to prove it. I love Plastic Man. Green Lantern I never got. I knew he had this enormous cult following, almost like *Star Trek*, but I wasn't among them. I had never really been thrilled by big, galactic space operas that aren't *Star Wars*. When they offered it to me and said this should be your next assignment I immediately knew this would be important. I knew that everybody was going to be interested and I knew it was going to have a great big audi-



ence, which was my first priority when I choose a new assignment. I became enamored with the character and the whole mythos very quickly. I read up and lots of stuff that had happened to Hal Jordan made me feel angry, as a new fan. I saw tremendous potential in it right away. Geoff Johns was an amazing partner and collaborator in this. He always is just fantastic. I knew it was a good opportunity. But at the beginning, no, not a fan!

**Sketch:** The friend I was telling you about argued that you must have been a Green Lantern fan since before birth because of the way you treated the character and the energy you brought to the story. He told me it must have been your dream, to bring Green lantern back.

**Ethan:** Thanks, that's so cool to hear! But you know what, I think just the opposite is true. I've talked to Geoff about this. I don't actually have the reverence for Green Lantern that so many other artists working at DC have, and I think that is possibly the best thing I am bringing to this project. I'm not so in awe of everything that's happened before and all the people that have come before me, like Neal Adams and Gil Kane and Dave Gibbons and all these fantastic artists that have worked on this before me. I don't know their stuff. I knew the very basics. Because of that I think we were able to present a brand new version of Green Lantern. When you approach a character like Superman you're so nervous about the legacy you're afraid to put your own stamp on it.

**Sketch:** Right now you're moving from Green Lantern to the **Superman/Batman** book. You're about to handle the two most iconic characters in comics!

**Ethan:** Yeah, isn't that funny! (laughter) You know, I don't want to think about it too much! Everybody is asking me things like, are you nervous? I'm not going to think about it and get myself so worked up about



X-MEN ARTWORK AND CHARACTERS: MARVEL COMICS. Artwork by ETHAN VAN SCIVER

it. Superman is no stranger to me. He's been a totem of my childhood, so important to me for so long that I know who he is. I can't think about "Will John Byrne like what I do?" (He won't). What I have to do is get Superman as I know him out of me and on to paper and that's all I've got to do. It's not about trying to chase what other people have done; it's not trying to be as good as the

next guy. I'm not Rags Morales. I won't be. I can't be. I'm Ethan Van Sciver. I'm going to do my Superman, the Superman that has been with me since shortly after I was born. When you look at it in those terms it's not so intimidating, it's sort of comforting. Drawing Superman, and Batman too, is an honor and a privilege. When you put these two characters together on a page, the challenge is going to be almost Orson





Welles-esque. How do I use light in such a way that both of these characters can stand together and still be themselves? That's more important than anything in this book, to have the characters work together and live together within the same panel and still represent what they represent, because they are symbols. Their themes are so opposite. The bright, primary colors of Superman and the dark, black, shadowy, demonic shape that is Batman look very strange together, and yet we've seen them together so much. They are The World's Finest.

**Sketch:** There are some fans who think the characters are such opposites that they should never interact.

**Ethan:** I'm not saying I disagree with that, but that's the challenge. If they do interact, the artist has got to be on his toes and he's got to get it right. These characters can not change. They can't become one another. They have to be themselves. People know me for subliminal messages, the little gags that I have. Subliminal images are not just about hiding the word sex in the odd issue of *X-Men*. It's about the shadows, the shapes, the colors that you use to get across an idea or a feeling without actually saying it in words. There are ways to say that you should

be cautious about this character other than him gritting his teeth and holding a knife. There are ways to draw an image and make the reader feel something is not quite right with this guy. There are ways to put across bliss, happiness, contentment or any number of feelings that you want the reader to feel. The challenge of doing a book like *Superman/Batman* is making these characters represent what they represent without having to constantly use dialogue and captions to separate them.

**Sketch:** You have some experience as a writer with your own *Cyberfrog*. Do you have any intention to return to writing some day?

**Ethan:** I won't really cop to ever having written. I wrote *Cyberfrog* but not...properly. *Cyberfrog* was a train of thought. It wasn't a story. I was so young. The idea that writing a story was a craft was alien to me. I was really just drawing images that I wanted to draw and writing nasty words to go along with them. Near the end of my run I started thinking about stories with a beginning, middle and an end. If I sat down now and tried to write a comic I couldn't do it. I have tremendous respect for guys like Geoff who are able to juggle so many story lines in their minds and write such believ-

able, convincing and noble superheroes and scary villains and come up with interesting new sub-plots every month. It's a confounding concept to me. I don't know how they do it! I hope to some day, but it's too impressive for me right now.

**Sketch:** Where do you see your career going in the future?

**Ethan:** I honestly don't know. Sometimes I see it going well. Sometimes I see it ending in disaster. I was named Artist of the Year by *Wizard Magazine* this year. It's tremendously flattering! When I found that out I was like, compared to all these other guys? What do you mean? It was great but, is it all downhill from here now? I'm not ready to peak yet! I want people to keep doubting me; keep thinking that I'm less than what I am. I know that I have potential to do great things in the future. I'm nowhere near done yet! Nowhere near done!

**Sketch:** Good, because we're nowhere near ready for you to quit! (And maybe someday we'll get to see you do your dream project, the definitive Plastic Man series!)





*Creative geniuses aren't super-human intellects who hatch amazing ideas fully realized and in perfect form. They're people who are very good at generating a lot of ideas and then shrewdly choosing the ones that work from the ones that don't.*

# How To Be a Creative Genius

## The Universe at Your Finger Tips

### Thoughts on Scripting Comic Books

by Tom Bierbaum

Here's a question to ponder — the key to getting good at anything — comic-book writing, free-throw shooting, trombone-playing — is just to work at it. It's that famous description of how to get to Carnegie Hall — practice, practice, practice. But not everyone who works at it obsessively becomes great. So, among the people who put in the endless hours of hard work and practice, what separates those who become great from those who don't? As I thought about this question, I started realizing that the answers I was coming up with relate to what they're finding separates average thinkers from those we regard as "geniuses"...

#### 1. Sketch

The answer is actually in the title of this magazine. Works of creative genius don't spring whole from people with super-human intellects. They come from people who generate ideas the way a good artist draws — they sketch many lines, then gradually figure out which lines are the ones that work from the ones that don't, and erase all the lines that don't work to end up with a great drawing made up of just the good lines.

That's, in fact, what studies are finding is the unique characteristic of genius — the ability to generate a seemingly endless stream of ideas and, most importantly, then shrewdly pick which ideas are really good from the ones that aren't.

I've had the pleasure of working with a couple people in my day who I consider to be genuine

creative geniuses and I'd say that's exactly the characteristic that set them apart from the rest of us.

#### 2. So Practice Generating a Lot of Ideas.

Whenever you need to come up with something — a character, a plot, a joke, a speech pattern, an entire concept — take an extra five minutes and come up with a quick list of five or 10 alternatives that could fill your need. This doesn't have to take a lot of time or be a burden in any way. It ought to be fun. I think this is the most enjoyable part of the whole creative process, so don't shortchange yourself by straining to come up with just one or two ideas that are hatched whole and perfect. Simply start jotting down all kinds of ideas — sensible or crazy, serious or silly, conventional or revolutionary. Just let there be many possibilities that you consider.



Do this enough and pretty soon you'll be getting pretty good at generating a lot of ideas, which is the first (and easiest) part of being a creative genius.

Then...

### **3. Become Very Good at Picking Out the Things That Work From the Things That Don't.**

This is the hard part, going through all these ideas you're generating and being objective and ruthless enough to forget about and discard all the ones that really aren't that good.

In general, I think you'll find the more ideas you generate, the easier it becomes to separate the wheat from the chaff. And the better you get at generating long lists of possibilities, the less prone you are to find yourself "married" to an idea that may not be all that good but is, you fear, the best you'll ever come up with.

Here are a few tips for how you can get good at dispassionately separating the ideas that work from the ones that don't: Put your work down for a while and read it later on, when you can view it from a fresher perspective.

Then observe the kinds of things that tended to feel good when you first thought them up but don't look so good a day or two later. Analyze how and why you tend to misevaluate that particular kind of idea. For example, attempts at really unique speech patterns in your dialogue can fall into this category — some fancy approach will seem like an innovative and entertaining speech pattern one day when you're really immersed in your project, and then the same speech pattern can seem clumsy and painfully contrived when viewed more dispassionately the next day. If you notice yourself having this reaction a few times, you'll start throttling back on those ambitious speech patterns pretty quickly.

Another important step in learning to evaluate your own ideas is to identify your prejudices and emotional leanings. Work hard at noticing when those leanings are influencing you and then compensate for those leanings — "lean back" in the other direction a little (but not too much, try not to OVER-compensate). For example, if you realize you hate happy endings or hate unhappy endings, make yourself work a little harder to be satisfied with an idea for the kind of ending you prefer, so you can trust that you aren't cutting corners or abandoning logic if you go with this idea.

You can also get feedback from "third parties" you trust. Again, filter out their prejudices and leanings, and especially seek out people who don't have strong opinions or a self-interest in what you're trying to do.

Also, notice how you react when other writers do the kinds of things you're considering, or imagine how you WOULD react if another writer tried the kinds of things you're considering. If you wince every time someone else does something, don't do it yourself.

### **4. Work Off of Strong Foundations and Build Carefully From There.**

This "sketching" process extends through every phase of a project. When you're thinking of the entire concept, you've got to "sketch" a lot of ideas, weed out the ones that don't work and then latch on to the very few that do. Then you've got to figure out an overall outline for the project and you have to apply the same "sketching" process to the "skeleton" of your project. Give it a sturdy, intelligently calculated framework so you don't spend the rest of the project compensating for a flaw you didn't correct at this stage. And then as you plot individual issues and individual pages and write single word balloons and even come up with just the right word, keep "sketching" and then shrewdly, dispassionately pick the one choice that's just right from the many others that are not quite on the mark.

### **5. Be Flexible. Embrace Changes in Direction, Don't Fight Them.**

Stop thinking of your project as some kind of inevitable, fixed outcome and start embracing the reality that works of genius often turn out very differently from how they were originally envisioned. Don't be upset by the twists and turns your creative project takes; learn to enjoy and be stimulated by those unexpected developments.

Don't fall in love with one vision of the final product and stubbornly stick to a rigid course you think will get you there. Let the natural course of the creative process determine the form the final product takes.

### **6. All of This Goes Double When It Comes to Taking Direction from Instructors, Mentors and Editors.**

When people who have a detached perspective — especially people with more experience and influence than you — start offering guidance, this is an especially important time to embrace and welcome the chance to change course and go in a different direction. Again, wisely and dispassionately choose the advice and guidance that makes sense and will make you a stronger writer. Recognize that you'll never be perfect and this kind of feedback is one of the quickest, easiest ways to identify the areas where



you need improvement.

### **7. Anger, Ego and Insecurity Are the Enemy.**

Step #6 can be one of the most difficult because most of us tend to be angered by any sort of criticism. And once we feel threatened and angry, it becomes difficult to objectively judge which ideas are good and which should be tossed aside. The “sketching” process doesn’t work unless we have a clear head that allows us to shrewdly decide which of our ideas are real winners and which don’t make the cut. The best “revenge” against loud-mouthed, rude critics is to calmly pull anything from their criticisms that can make you a better writer — don’t get mad, get better — and then ignore the rest of their criticisms.

### **8. But Defend Yourself and Your Ideas.**

Again with a shrewd, unflinching ability to know when the ideas are worth defending and when you should accept the criticisms as valid. Having no confidence and agreeing with every criticism is no closer to effective “sketching” than stubbornly and egotistically insisting that all of your ideas are brilliant.

It’s a lot easier to be a critic and very confidently declare the flaws in someone else’s work than it is to be the one to bare your creative soul and let the whole world take pot shots at you. It’s easy for a critic to go after you with 100% confidence and aggressiveness because he knows there’s something about what you’ve done that he doesn’t like and nothing you can say can contradict or disprove that. So, adjust to this reality and don’t let the confidence and aggressiveness of the critic’s opinion undermine the confidence and aggressiveness with which you make your creative choices.

Most people have trouble recognizing when their creative ideas aren’t good enough, but people who listen too much to their critics also have trouble recognizing when their creative ideas ARE good enough.

### **9. Remember That It’s a Never-Ending Process.**

No matter how good or bad you are right now, you’re never going to be at a point where you’re a big-name pro who knows everything and will be beyond reproach and criticism. Don’t imagine that you’re entitled to a state of total security and universal acclaim — in fact, nobody has ever achieved such status. Being a creator means forever learning, changing, developing and moving on. Success and security in any given moment doesn’t count for much as soon as the realities of the business or the tastes of the readership change.

I think a lot of aspiring creators want to feel that

they can learn a few rules and tricks that will get them locked into the club for life, just like all those established pros seem to be locked in. What’s hard to perceive but is almost always true is that the biggest reason those established pros are as secure as they are is because they kept learning and adjusting and doing what it took to be at the top of the industry in all its different incarnations as it has evolved over the years. They didn’t learn the tricks of the trade and then sit back and enjoy comfortable, secure careers, they kept using their smarts and creative muscles to figure out what’s next and how they could do something new and different that shines as brightly as what they’d done in the past.

### **10. Be a Pro First and a Fan Second.**

One of the ironies of the business now is that it’s made up mostly of people who fell in love with the medium in their younger years. That kind of background often leads to a passion that can turn into inflexibility. Sometimes the person who grew up with a passion for comics is the person who now tends to fixate on what they see as a rigid set of rules about how things have to be done — sometimes you might be trying to preserve or re-create the comics you fell in love with and sometimes you might be trying to “fix” the “immature” comics you fell in love with. In either case, this can be the kind of inflexible thinking that’s the antithesis of real creativity.

I don’t think it’s coincidence that what we’ve come to regard as the “Golden Age” and “Silver Age” of this business occurred when comics were mostly done by people who weren’t comic fans themselves, but rather artists and writers who just happened to be making their living at that moment in this particular business. That gave them a detachment and objectivity about the product that a lot of today’s creators don’t have. If the realities of the business dictated a new approach, these professionals generally used their creativity not to figure out convincing justifications for sticking to their old rules and habits, but to figure out a way to adjust their approach so they could keep thriving in a business that was changing. So try to be that kind of pro. Don’t spend your career re-creating or trying to fix the comics you grew up on, spend it doing great, original comics that are inspired by — but not limited by — what you read in the past.

### **11. Never Stop Gathering Perspectives and Inspiration.**

Extend this “sketching” process to all the advice, perspectives, instruction and inspiration you sift through to guide your writing. Be curious and a little restless. Make sure that every day on this planet is a



day where you've added to your array of skills and talents by continually exploring ideas and stimuli and finding little improvements to your technique and new sources of inspiration.

## 12. Never Stop Gathering Information

And that goes double for your information-gathering about the world around you. Because of the Internet, collecting information has never been easier. But also, because of the Internet, collecting misinformation and irrelevant information has also never been easier. If you're going to be a smart writer with a perspective worth listening to, be one of the people who can shrewdly wade through the tons of nonsense that's circulating through our society and zero in on just the information that's factual, relevant and important.

As you can see, we keep coming back to the same process. The nature of intelligence, the nature of intelligent writing and even the nature of intelligent living, is to consider all sorts of possibilities and then dispassionately separate the many options that don't really make the grade from the isolated few that do.

Exercise your muscles in these areas and you'll be developing the ability to be smarter about your writing and smarter about everything else you do.

Don't shut out people and perspectives that disagree with you. Don't categorize those sources as "enemies" to be utterly dismissed and ignored. Evaluate what they have to say with a cool, dispassionate head and make yourself a better writer in those cases where your critics actually have a point. Today's readers will never be inspired the way you were if all they get are re-hashings of the comics that inspired someone else many years ago.

As much as you may be driven to write comics because some past stories inspired you, don't try to re-create those comics. Don't let your emotional attachment to these comics of the past cloud your judgment about what's working and not working in your comics of the present. Those past classics existed in a time and place that's now gone. You can certainly learn from those classic comics and draw inspiration from them, but don't view them as defining what a comic must be.

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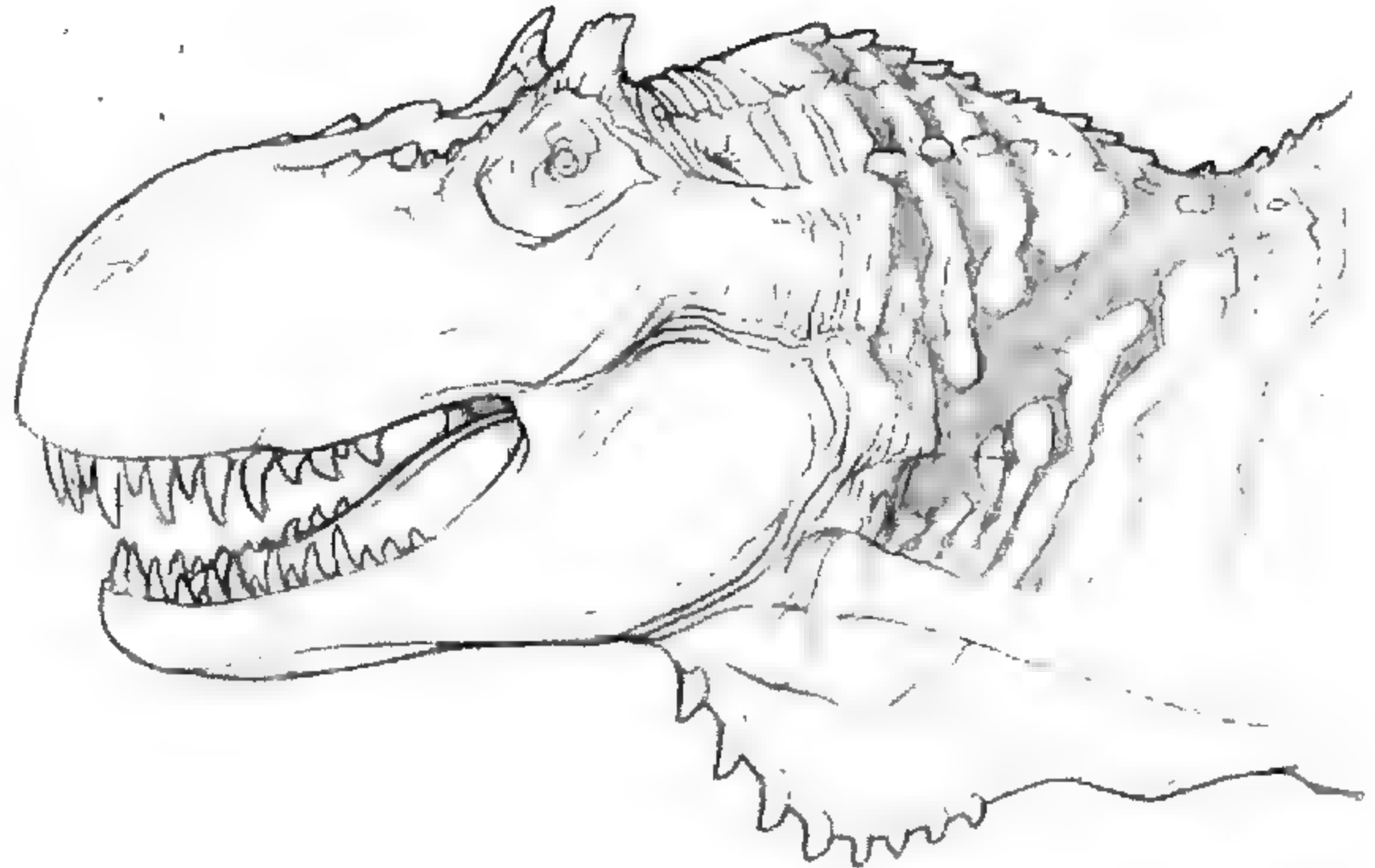
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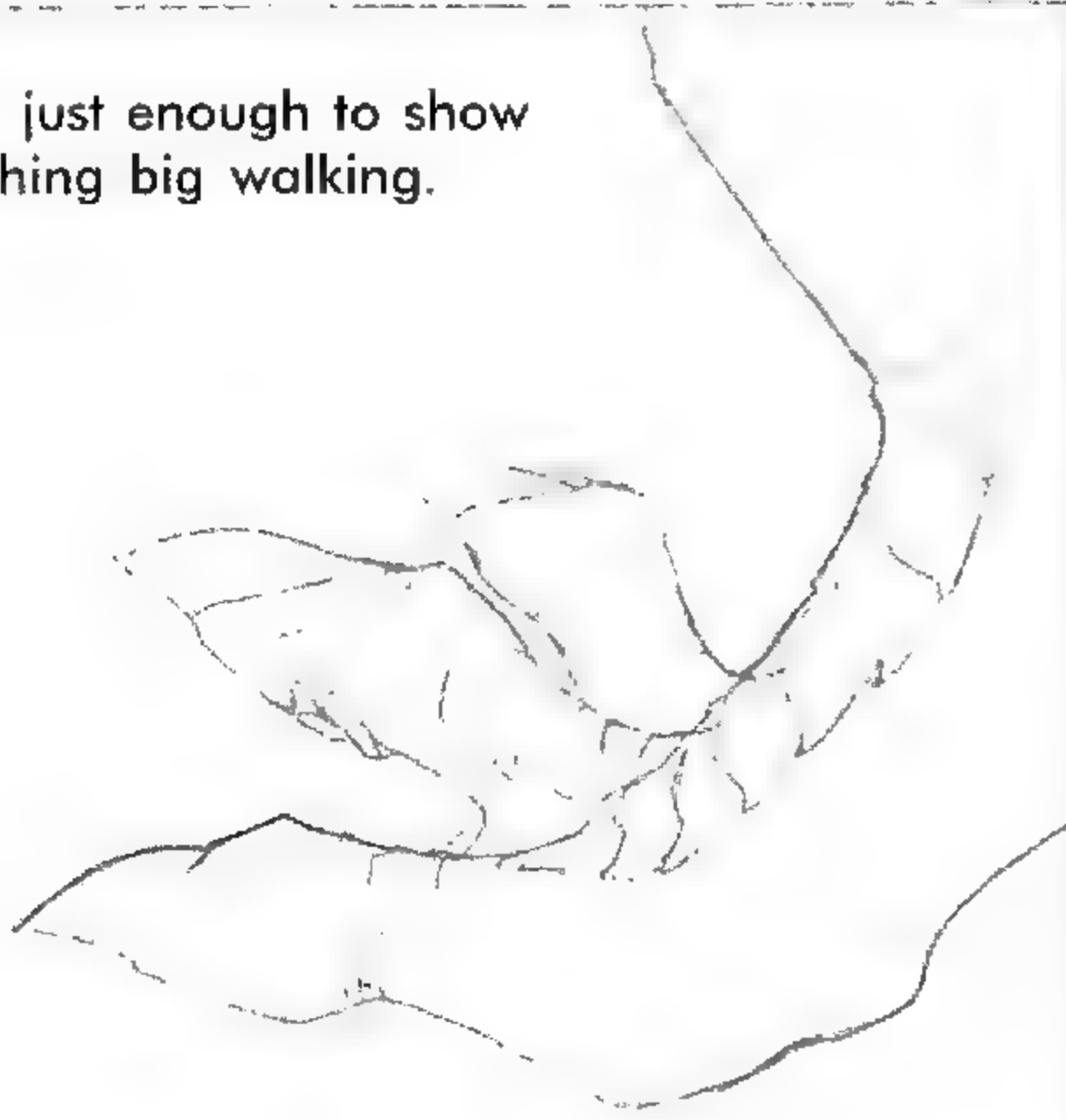
## Short Rounds

by Mitch Byrd



When characters or things interact with a setting, the telltale signs of their passing through that setting really help to bring out the presence of these story elements and give good visual clues as to what the function of said characters (or things) actually are.

It isn't just enough to show something big walking.



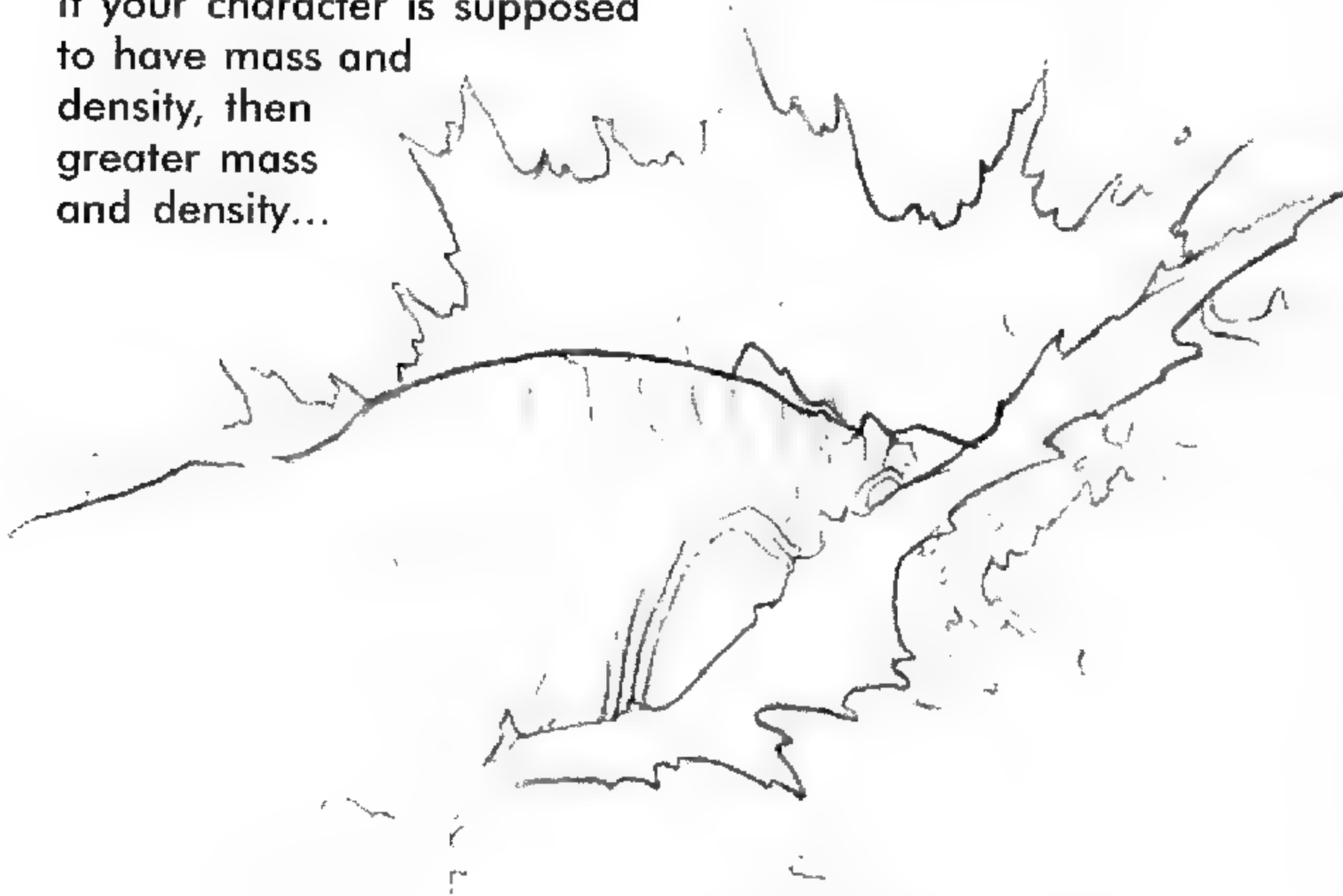
Big things have effects.





If a tyrannosaur walks through a swamp, the pond scum would have to make way for the beast. Just like *anything* in front of a critter like that.

If your character is supposed to have mass and density, then greater mass and density...

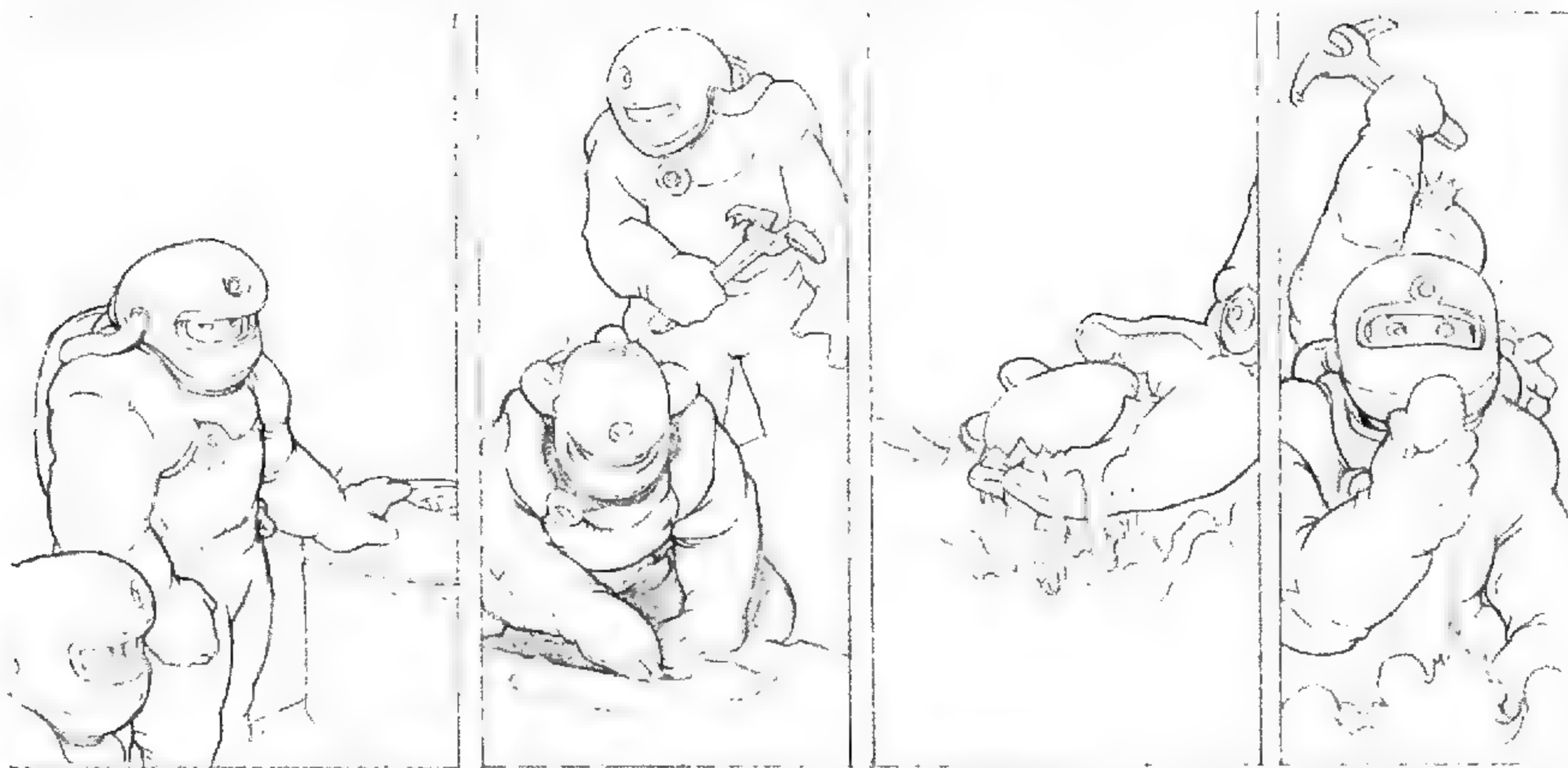


would overwhelm less dense things such as water.



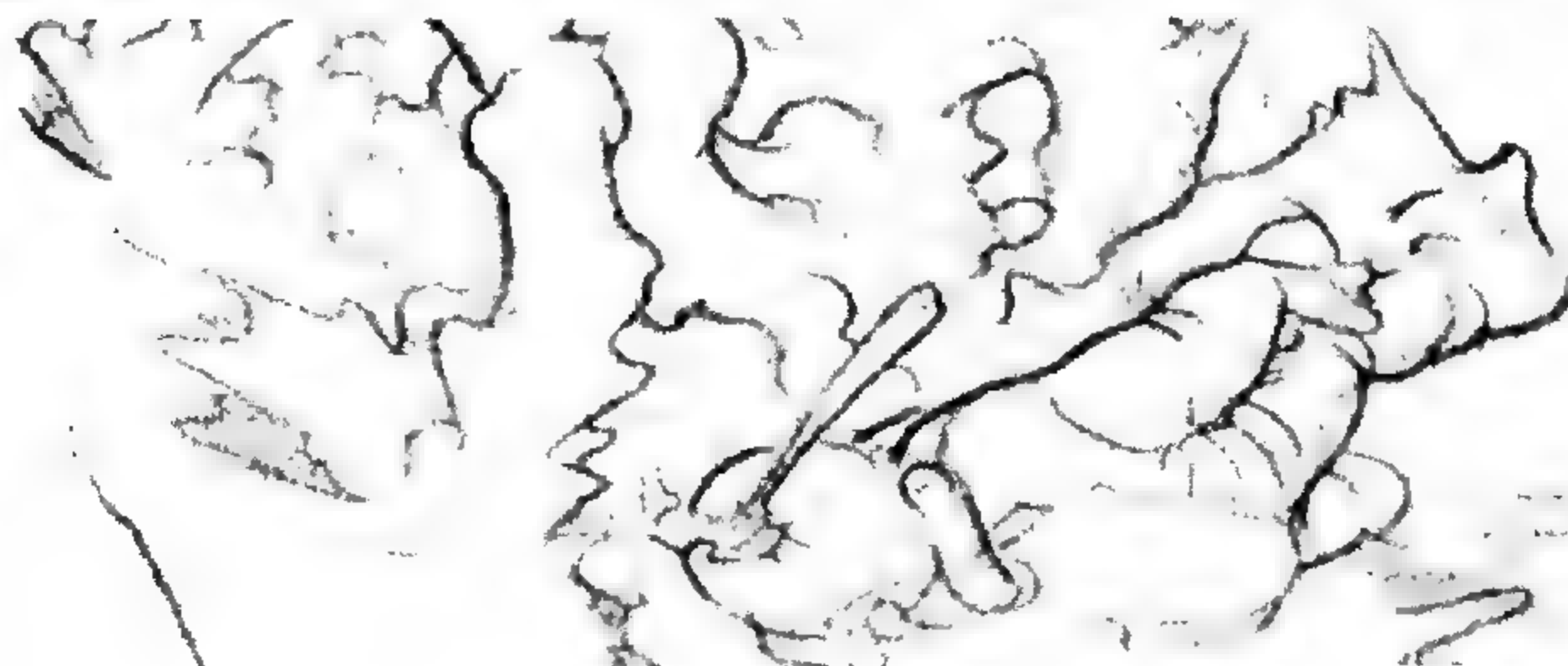


Or take, for example, a hand moving through dust. The dust would run through the fingers, leaving a trail that would indicate the *contact point*.



The *contact point* is that place where one mass encounters or collides with another, like footsteps on the ground bringing up dust, leaving a trail behind the person walking.

If someone is rolling down a hill, more of the person's body is coming into contact with the ground. This would mean more dust would be stirred up by the larger contact point than would be stirred up by the comparatively small contact of the soles of a pair of shoes.



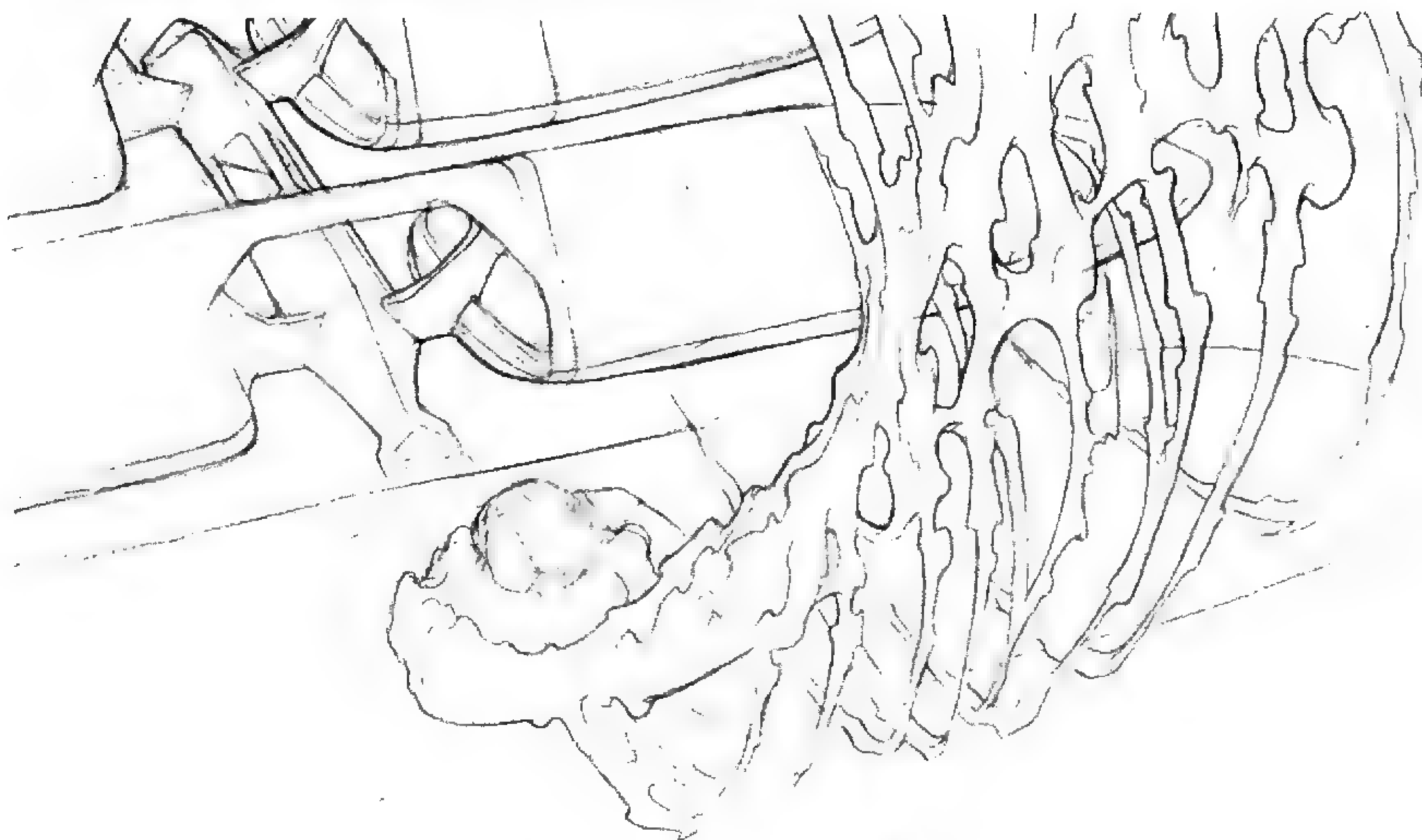




And that is your opportunity to add those visual cues to show what the character is doing. The horse isn't standing there; it's trotting across the dunes. The sands say so.



Whether it's sand or a blade of grass falling through the air or thick smoke trailing behind a vertical of some sort, a trail leading back to where the character or thing has just moved from is helpful to the story when applicable.



Don't forget the impact of gravity on the visual cues that, well, pop up.



Well,



POP UP.



Gravity pulls things toward its source. The slime would drip down...



...or move over the contours of the terrain. Dust drifts and slime drips. Just something to remember.





## Conventions As Promotions

By Robert Wayne Hickey

The 2006 convention season is here. So I wanted to share a very valuable source for finding conventions:

[www.comicbookconventions.com](http://www.comicbookconventions.com).

This website is the *ultimate* in keeping track of comic book conventions. Everyone should check out this site! Not only do they keep one of the most up-to-date lists of comic book conventions, but they also run press releases, updates, etc..

We've discussed many things about conventions, such as budgets, setting up your display and items to sell, that are cost effective to create. When picking a convention you need to keep your budget in-mind as we've discussed previously.

The following are my opinions on several shows that I've attended over the years.

**Comic-Con International San Diego:** This show will blow you away. Comic-Con is the largest of the conventions, pulling people from all over the U.S. It's so large that you can get lost just setting up in the show. Make sure that your display pulls in attendees from afar. You'll only have a few seconds to get their attention.

**Wizard World Chicago:** This is one of my favorite shows; I've done it for over 10 years. It's the second largest show. Chicago pulls a large localized crowd that's always looking for something new and exciting. I hardly ever hear of anyone doing badly at this show.

**Motor City Convention Detroit:** One of my all-time favorites. A little more laid-back than some of the others, so you actually get to talk to the fans walking by your table. I set up at both the spring and fall shows. Recently, the con has moved to a new convention center that offers many new possibilities.

**Wizard World Philadelphia:** Last year was my first time setting up at this show. From talking to other dealers that had done the previous two shows, Wizard World Philadelphia continues to grow from year to year. I was impressed with the show facilities and the fans that came out. This is a show we will do again this year.

**Wizard World Texas:** I haven't done this show (yet) but everyone I've talked to has had nothing but good things to say. Texas has a large comic base built up with all the Lone Star Comics Stores spread out down in the Longhorn State. Texas has been put on our *Must Set Up At* list.

Also, one thing I forgot to mention is that **Wizard** has a secret weapon in the convention business and her name is *Brenda*. One of the best in the biz. If you have a problem, she will work it out. I have nothing but high respect for her and what she does at the convention to make them an enjoyable experience for all.

**Heroes-Con Charlotte:** It's been a few years since I personally did Heroes-Con, but I still hear nothing but great things about this show. Shelton runs a great show. And he's got one heck of a line-up for this year, which should bring in a much larger fan base.

**Mid-Ohio-Con:** Put on in Columbus, Ohio, this is one of the longer-running shows that pulls in a nice localized crowd. Roger Price impresses each time with a large artist room that allows fans and creators to mingle and talk.

There are dozens of more shows out there like Wonder Con, Pittsburgh, Baltimore, etc. Go to [comicbookconventions.com](http://comicbookconventions.com) and see which shows works best for you.

Take care,  
Robert Wayne Hickey





# *Blue Line Pro*

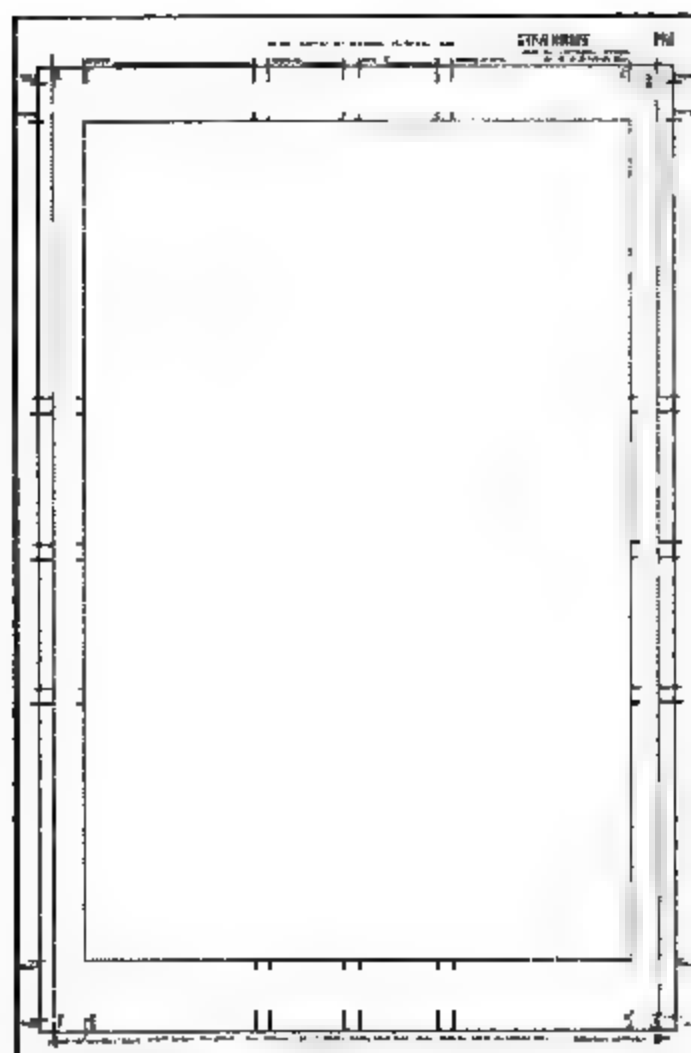
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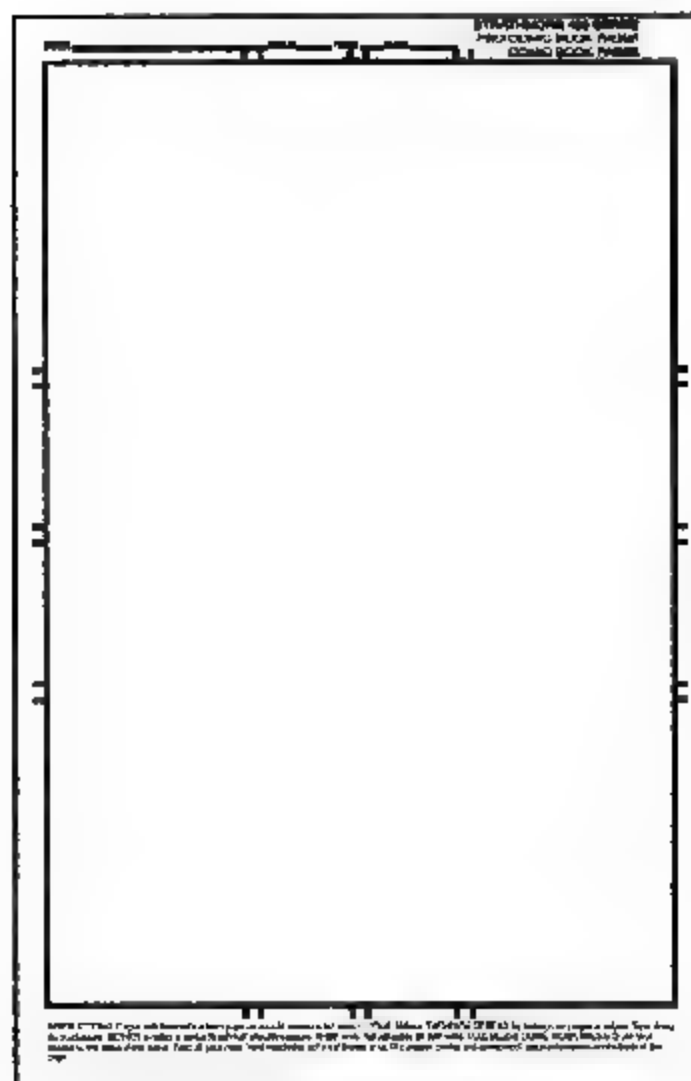


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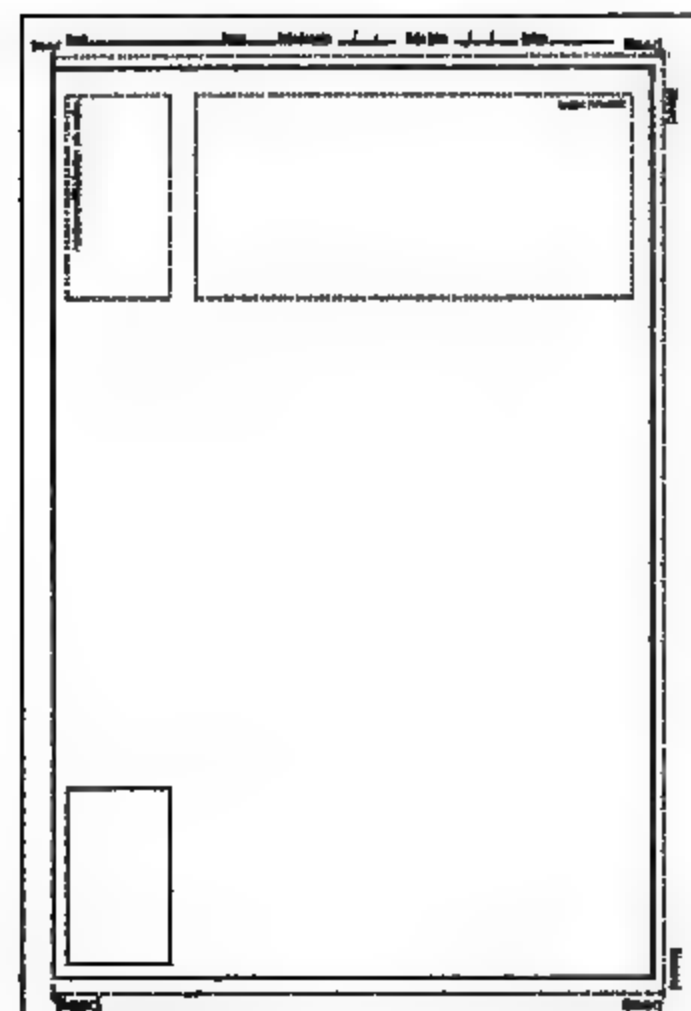


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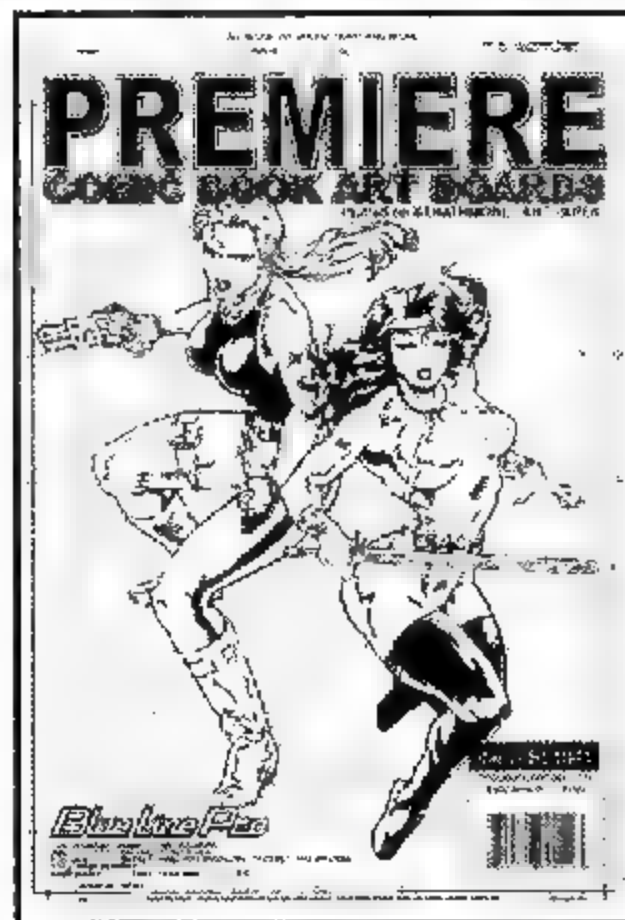
**PLY-**  
Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Traditional Format Art Boards



Cover Sheets



## PREMIERE300(STRATHMORE)

### 300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb. 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

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400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available, **Strathmore**. Like the rest of the Blue Line products the 400 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

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500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

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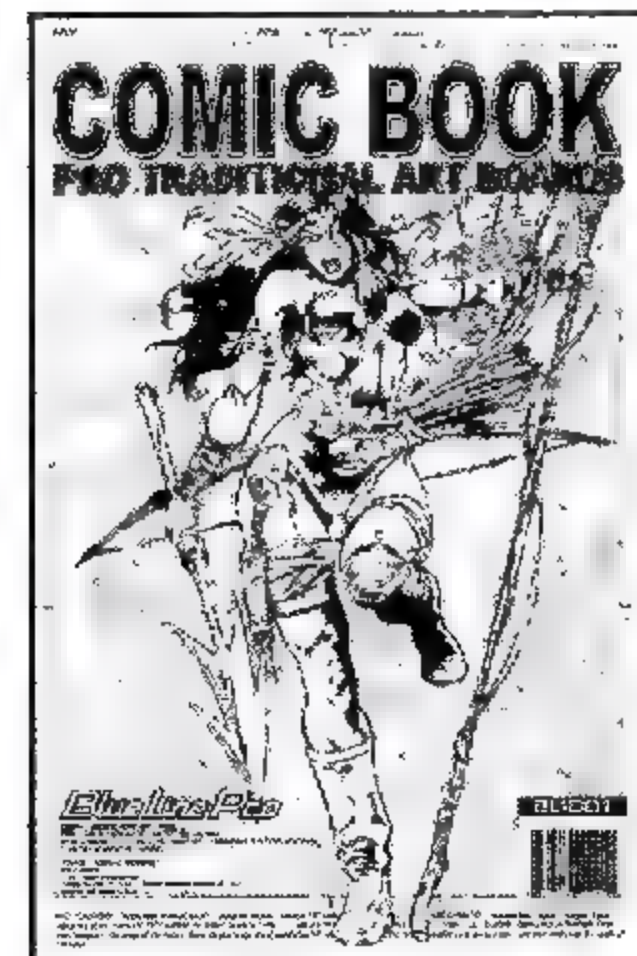
- ITEM# BL1049 SMOOTH 3-PLY SRP \$66.95

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- ITEM# BL1048 REGULAR 2-PLY SRP \$47.95

- ITEM# BL1050 REGULAR 3-PLY SRP \$66.95



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### (Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL1038 SRP \$18.95

24 pages per pack  
11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged.

## PRO COMIC BOOK ART BOARDS

### (Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

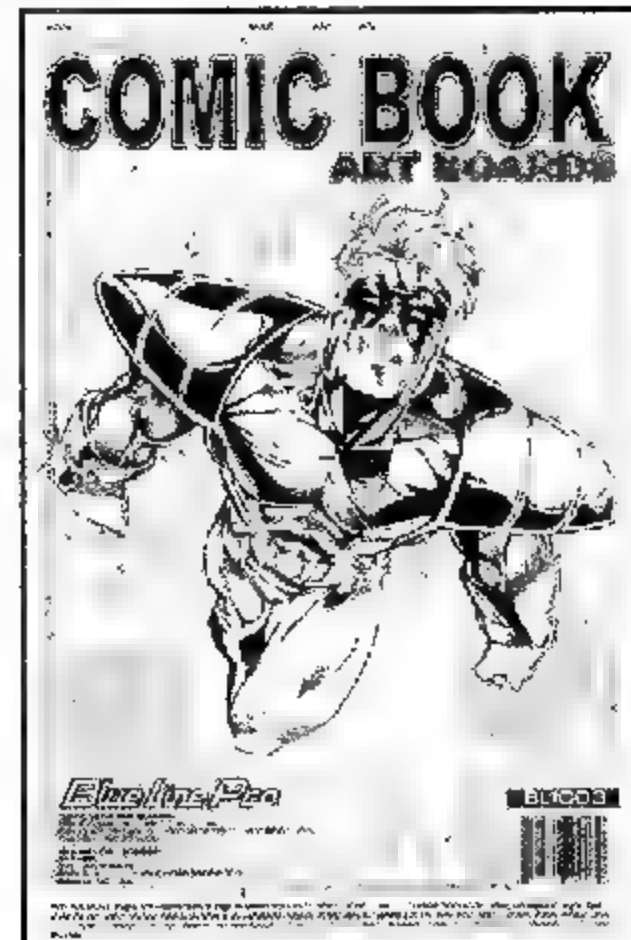
Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL1001 SRP \$18.95

24 pages per pack  
11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged.



## COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

- ITEM# BL1003 SRP \$14.95

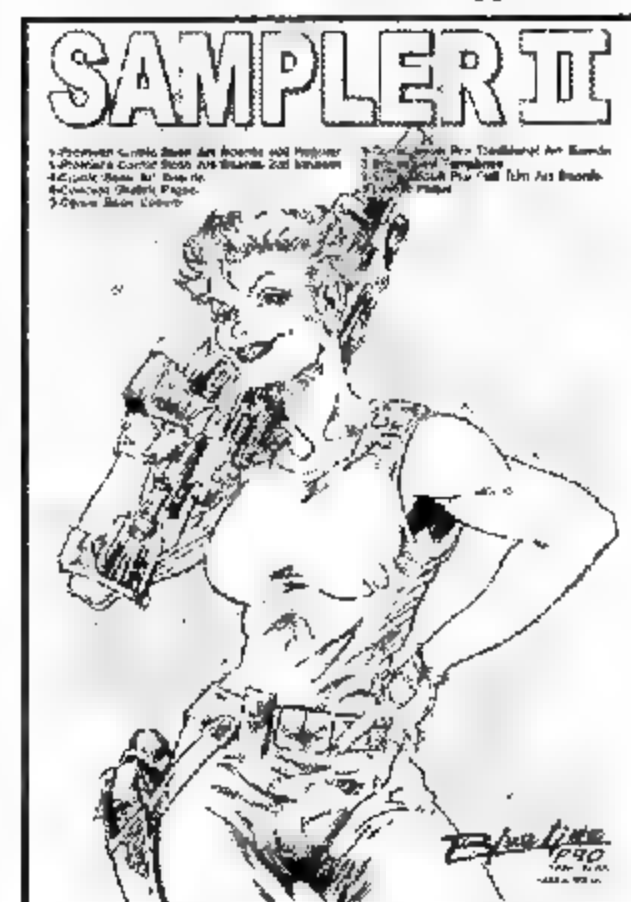
24 pages of Brite Art Index per pack  
11" x 17" pages with a 10" x 15" non photo image/ bagged.

## COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

- ITEM# BL1007 SRP \$11.95

12 pages per pack  
11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged.



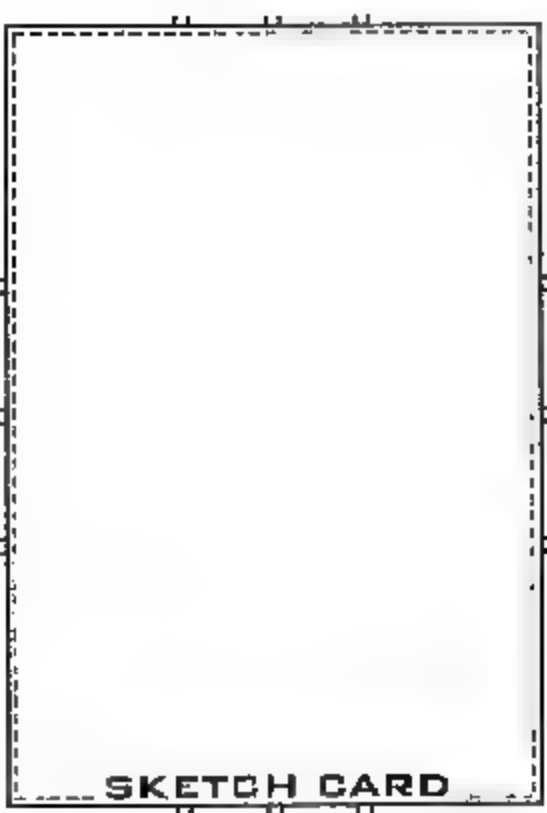
## BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C B Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL1040 SRP \$16.95

25 pages of 8 different Blue Line products.






**ARTIST SKETCH CARDS**

Blue Line offers Artist and fans an All-New Artist Sketch Card. These Official sized cards (They fit into all trading card supplies) are printed on Quality smooth Strathmore art boards. The same boards used for Blue Line's Premiere Comic Book Art Boards. Artist Sketch Cards offers a nice clean area for an artist to sketch an original illustration. The back offers an area for the artist to put their name and contact information. Art Collectors Artist Sketch Cards are an easy and affordable way to collect original artwork.

**ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves**

-Item# BL1060 srp \$9.95



Title: \_\_\_\_\_ Frame # \_\_\_\_\_

Scene: \_\_\_\_\_

Comments: \_\_\_\_\_

STORY BOARD FRAMES  
ITEM # BL1053

BLUELINEPRO.COM

### STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a quick and easy way to show movement and sequences of a story or animation.

Animation Storyboards have one large panel with lines below project and scene information and artist credits. 50 sheets of 60 lb. 8 1/2 x 11 pages with 1 panels with colored cover

**- ITEM# BL1053 SRP \$10.95**

50 sheets of 60 lb. 8 1/2 x 14 pages with 1 panel, bagged with colored cover

Page \_\_\_\_\_

### STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

**- ITEM# BL1018 SRP \$16.95**

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover



### STRATHMORE 300 REGULAR (VELLUM) PAPER 9" x 11" PADS

Item# AR-342-109 \$6.75

### STRATHMORE 300 SMOOTH PAPER 9" x 11" PADS

Item# AR-342-9 \$6.75

### STRATHMORE 400 2PLY SMOOTH PAPER 9" x 11" PADS

Item# AR-475-12 \$7.65

### STRATHMORE 400 2PLY REGULAR PAPER 9" x 11" PADS

Item# AR-475-3 \$7.35

### STRATHMORE 500 2PLY REGULAR PAPER 14" X17" PADS 100% cotton

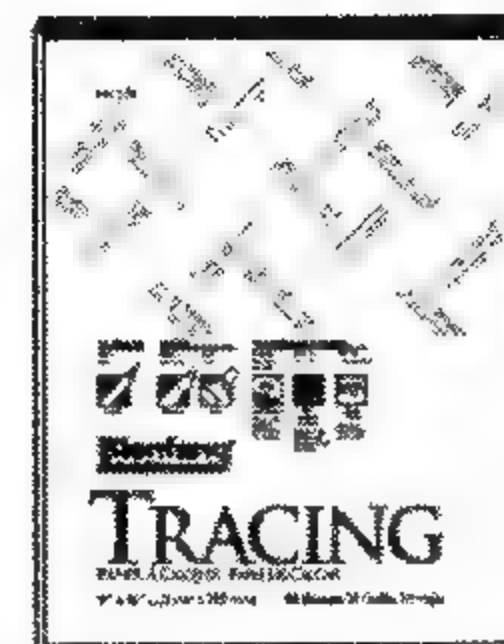
Item# AR-580-62 \$18.75

### STRATHMORE 500 2PLY PLATE SURFACE PAPER 14" X17" PADS 100% cotton

Item# AR-580-72 \$19.55

### STRATHMORE 500 BRISTOL 2PLY (PLATE) 14" X17" PAD 100% cotton

Item# AR-58092 \$28.95



### Tracing Paper (9x12) 50 Sheets

Item# AR-HUN-243-123 \$5.95

### Tracing Paper (11x14) 50 Sheets

Item# AR-HUN-243-131 \$7.95

### Tracing Paper (14x17) 50 Sheets

Item# AR-HUN-243-143 \$10.95

### Tracing Paper (19x24) 50 Sheets

Item# AR-HUN0243-163 \$17.95



**INDIA INK****Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.

-AR-4415

Black Ink (Higgins) 1oz. \$3.50

AR-EF44011 Black Magic Ink (Higgins) 1oz. \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.

**Pelikan Drawing Ink**

One of the finest drawing ink available. Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.

AR-PE211862 Black India Ink (Pelikan) 1oz. \$5.95

-AR-PE211169 Black India Ink (Pelikan) 8oz. \$22.95

**KOH-I-NOOR RAPIDOGRAPH INK**

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

-AR-3084-FI Koh-I-Noor Ink \$3.95

**FW WHITE OUT**

FW Acrylic Artist Waterproof White Ink 1oz.

Great for use with technical pens, brushes, and dip pens.

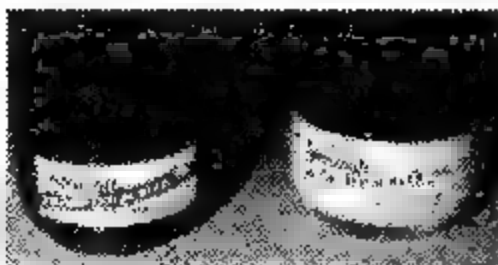
-AR-FW-011 FW White Acrylic Artist Ink \$5.00

**FW BLACK ACRYLIC INK**

FW Acrylic Artist Waterproof Black Ink 1oz.

Great for use with technical pens, brushes, and dip pens.

-AR-663018 FW Black Acrylic Artist Ink \$5.95

**SPEEDBALL ACRYLIC INKS**

**SPEEDBALL BLACK INK**  
Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml. jars.

-AR-938718 Black \$2.25

**SPEEDBALL WHITE INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml. jars.

-AR-937045 White \$2.25

**MECHANICAL PENCIL**

Mechanical Pencil is precision made w/button lead release and light aluminum barrel.

• Mechanical Pencil 2mm.

-AR-BP10C \$6.95

• 12-Pencil Leads- 2mm. HB

-AR-BP2375-HB \$10.95

• 12-Pencil Leads- 2mm. 2H

-AR-BP2375-2H \$10.95

**Mechanical Pencil Sharpener**

Provides professional point for standard leads.

-AR-BP14C Pencil Sharpener (Mech. Pencil) \$10.75

**Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand.

-AR-3435-1 Sandpaper Pointer \$9.95

**Technical Mechanical Pencil**

Classic fixed sleeve design for drawing, drafting and template work. Features a comfortable rubber grip, twist eraser and chrome finish.

0.5MM

AR-SAN64241 \$4.95

0.7MM

AR-SAN64247 \$4.95

**Pentel Icy Lead Holder Pencil**

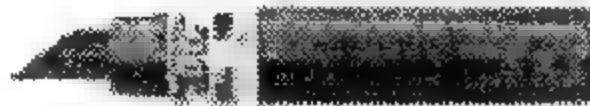
Transparent barrel allows user to monitor lead supply. Features a soft rubber grip for nonstop illustration comfort. Large eraser and metal pocket clip.

0.5MM

AR-PENAL25TC \$1.55

0.7MM

AR-PENAL27TC \$1.55

**LEADS**

HB Lead 12 Per Tube

HB 0.5MM

AR-SAN64761 \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.5MM

AR-PENTELC505-2B \$1.10

2H 0.5MM

AR-PENTELC505-2H \$1.10

3B 0.5MM

AR-PENTELC505-3B \$1.10

3H 0.5MM

AR-PENTELC505-3H \$1.10

4B 0.5MM

AR-PENTELC505-4B \$1.10

4H 0.5MM

AR-PENTELC505-4H \$1.10

5H 0.5MM

AR-PENTELC505-5H \$1.10

6H 0.5MM

AR-PENTELC505-6H \$1.10

B 0.5MM

AR-PENTELC505-B \$1.10

F 0.5MM

AR-PENTELC505-F \$1.10

H 0.5MM

AR-PENTELC505-H \$1.10

HB 0.7MM

AR-SAN64767 \$1.10

2B 0.7MM

AR-PENTEL50-2B \$1.10

2H 0.7MM

AR-PENTEL50-2H \$1.10

3H 0.7MM

AR-PENTEL50-3H \$1.10

4H 0.7MM

AR-PENTEL50-4H \$1.10

B 0.7MM

AR-PENTEL50-B \$1.10

F 0.7MM

AR-PENTEL50-F \$1.10

H 0.7MM

AR-PENTEL50-H \$1.10

Colored Leads Refill 12/ct. (Blue, Green, purple, Pink Orange and Red 2 each)

AR-SAN92879 \$3.95

**Blending Stumps**

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point.

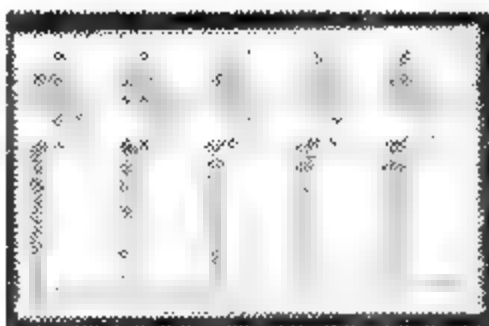
-AR-T811-1 1/4" x 5/8" \$5.00

-AR-T812-1 5/16" x 6" \$7.50

-AR-T813-1 13/32" x 6" \$1.00

-AR-T814-1 15/32" x 6" \$1.25

-AR-T817-1 5/8" x 6" \$1.50

**Palette Tray**

7" by 5" plastic tray works excellent for holding inks.

AR-CW161 SRP \$1.95

**Non-Photo Blue Pencil**

Makes marks not appear when artwork is reproduced. Very useful.

-AR-761-5 Non-photo Blue Pencil \$1.70

**Quill Inking Pen**

Quill Pens offers super fine flexible point.

-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$14.95

**BRUSHES****WINSOR/NEWTON SERIES 7**

• Winsor/Newton Series 7

Made with Kolinsky sable with traditional black handle. Great brush.

-AR-5007001

Winsor/Newton Series7

Size #1

\$18.95

-AR-5007002

Winsor/Newton Series7

Size #2

\$26.95

-AR-5007003

Winsor/Newton Series7

Size #3

\$36.75

**Round Brushes**

Made with natural Sable with excellent edges and points for precise strokes.

-AR-NB-38-0 Round Brush

Size #0

\$3.00

-AR-NB-38-1 Round Brush

Size #1

\$3.25

-AR-NB-38-2 Round Brush

Size #2

\$3.95

-AR-056009016 Round Brush

Size #3

\$3.95

**ALVIN PENSTIX**

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

-AR-4013-EEF 0.3mm \$1.55

-AR-4017-F 0.7mm \$1.55

-AR-4015-EF 0.5mm \$1.55

**Penstix Set**

Includes all 3 Penstix Sizes

-AR-4033 3mm, 7mm, 5mm

\$4.45

**SAKURA PIGMA BRUSH**

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem proof + fade resistant.

-AR-XSK005-49 Black \$3.00

**Sakura Pigma Micron**

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

AR-XSK005-49 20mm black \$2.95

-AR-XSK01-49 25mm black \$2.95

AR-XSK02-49 30mm black \$2.95

-AR-XSK03-49 35mm black \$2.95

AR-XSK05-49 45mm black \$2.95

-AR-XSK08-49 50mm black \$2.95

-AR-30061 3-pk 25 35 45 \$8.00

AR-30062 All sizes, black \$16.00

**PENTOUCH WHITE PENS SAKURA**

Opaque white markers that draw on dark surfaces. The free flowing ink is quick drying and permanent.

PenTouch PM X-Fine White

AR-SAK42100 \$3.50

PenTouch PM Fine White

AR-SAK42300 \$3.50

PenTouch PM Medium White

AR-SAK42500 \$3.50

**Penstix Drawing/Sketching Markers**

Offers maximum India drawing ink like density. Black waterproof permanent ink.

-AR-3013-EEF 0.3mm ExEx Fine \$1.55

-AR-3015-EF 0.5mm Ex Fine \$1.55

-AR-3017-F 0.7mm Fine \$1.55

• Penstix Drawing/Sketching Marker Set

Set of all 3 sizes.

-AR-3033 Set of 3.3, 5, 7mm \$4.45

**ALVIN DRAWING PEN/ MARKERS**

• Tech-Liner Super Point Drawing Pen/Markers

Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection.

-AR-TL01 0.1mm \$1.95

-AR-TL02 0.2mm \$1.95

-AR-TL03 0.3mm \$1.95

-AR-TL04 0.4mm \$1.95

-AR-TL05 0.5mm \$1.95

**Tech-Liner Super Point Drawing Pen/Markers Sets**

-AR-TLP5 set of 5 All above \$9.50

-AR-TLP3 set-3 (.1, .3, .5mm)

\$5.75

**KOH-I-NOOR RAPIDOGRAPH PENS**

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points. (Tech Pens)

-AR-3165-06/0 Size 6x0 (.13mm)

\$27.00 -AR-3165-02 Size #2 (.6mm)

-AR-3165-04/0 Size 4x0 (.18mm)

\$27.00 -AR-3165-03 Size #3 (.8mm)

AR-3165-03/0 TSize 3x0 (.25mm)

\$22.00 -AR-3165-04 Size #4 (1mm)

AR-3165-02/0 Size 2x0 (.3mm)

\$22.00 -AR-3165-06 Size #6 (1.4mm)

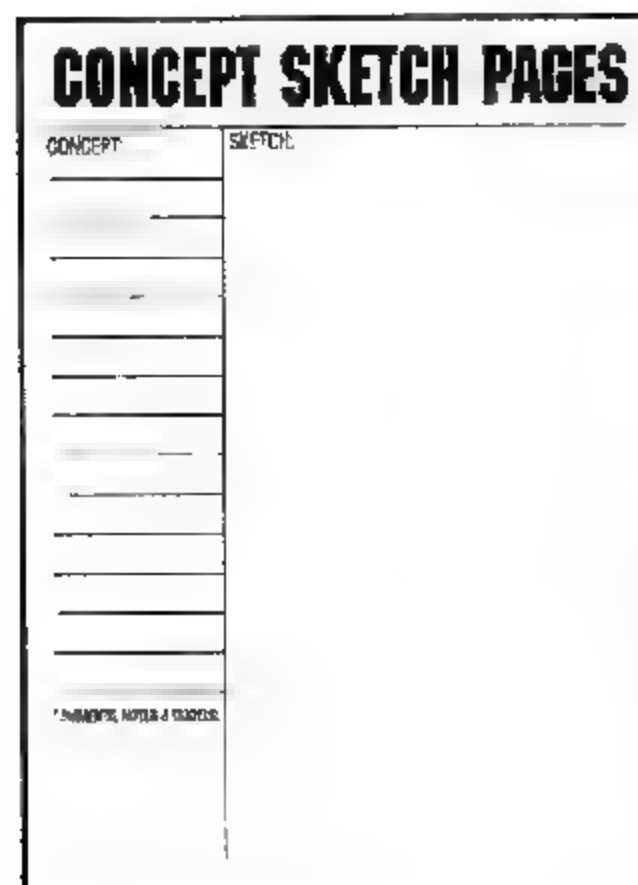
AR-3165-01/0 Size #0 (.35mm)

\$22.00 AR-3165-07 Size #7 (2mm)

AR-3165-01 Size #1 (.5mm)

\$22.00





### CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM# BL1004 SRP \$10.95

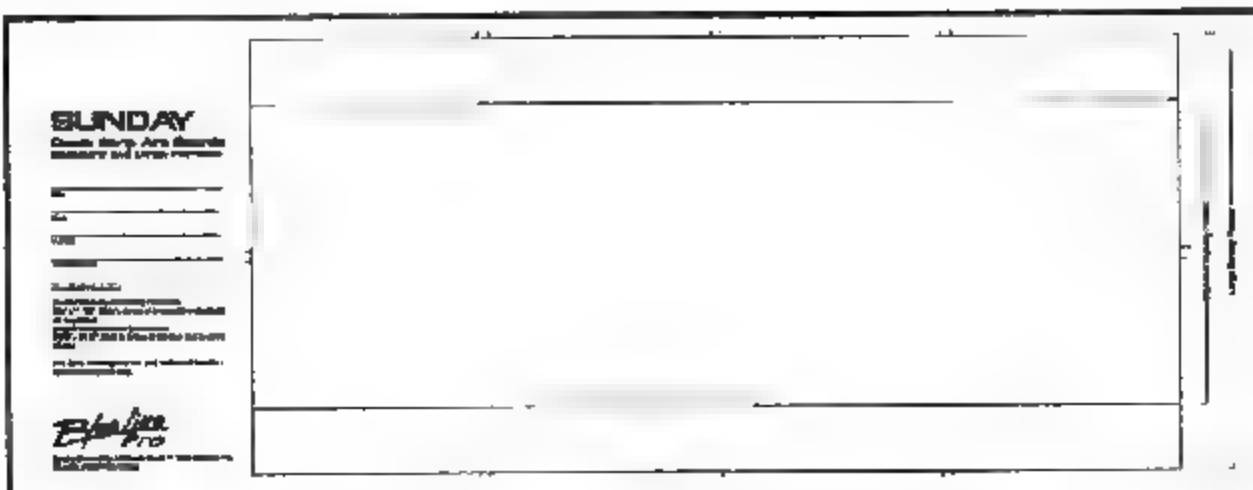
25 art pages printed in non-photo blue bagged



### COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes, the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Day Comic Strips and 2 Sunday Comic Strips.  
- ITEM # BL1052 SRP \$14.95



### POCKET SKETCH PAD



### POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when you hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for pencilling, inking and washes. 50 pages / 5" x 9 1/2" / padded, two-color cover

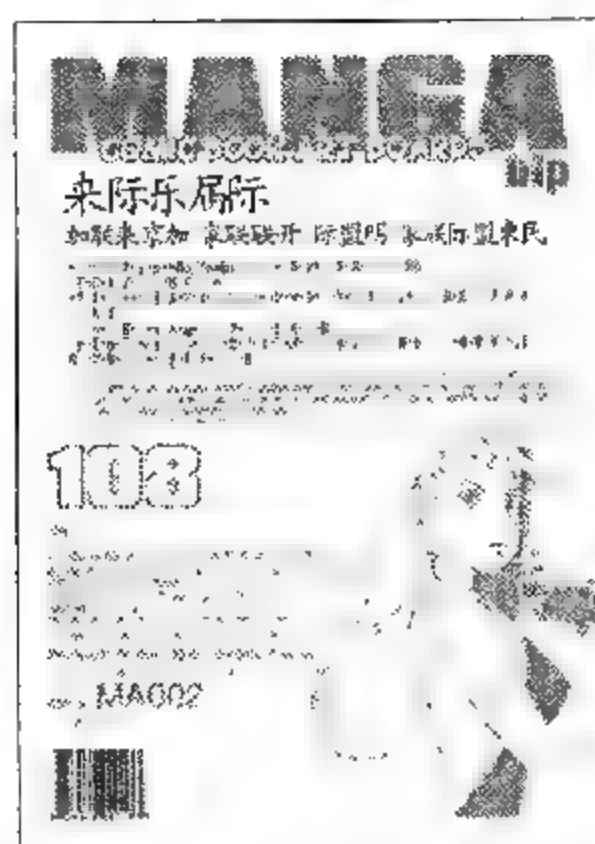
- Item # BL1051

SRP \$8.95

## MANGA COMIC BOOK ART BOARDS



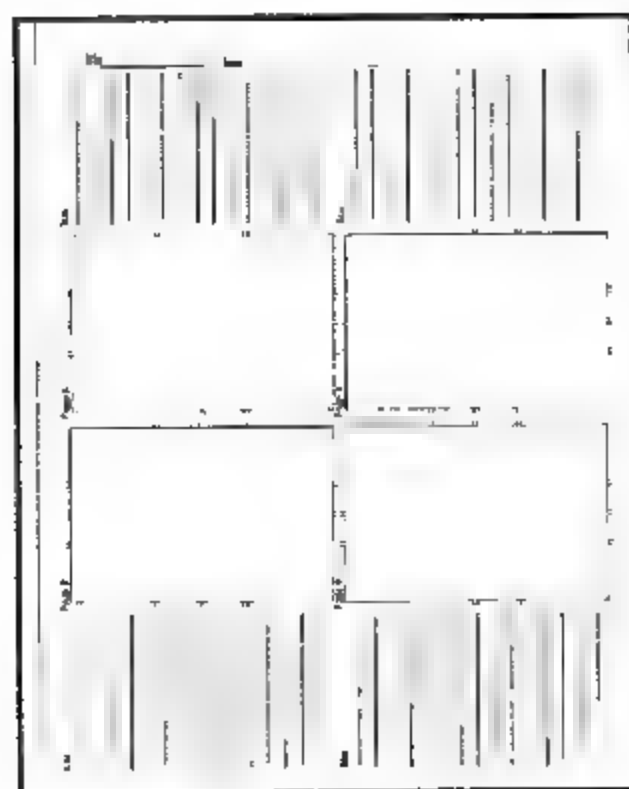
**MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE - RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item # MA001 SRP \$7.95



**MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item # MA002 SRP \$9.95



**MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") 20 sheets  
- Item # MA003 SRP \$6.95



### LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM# BL1005 SRP \$10.95

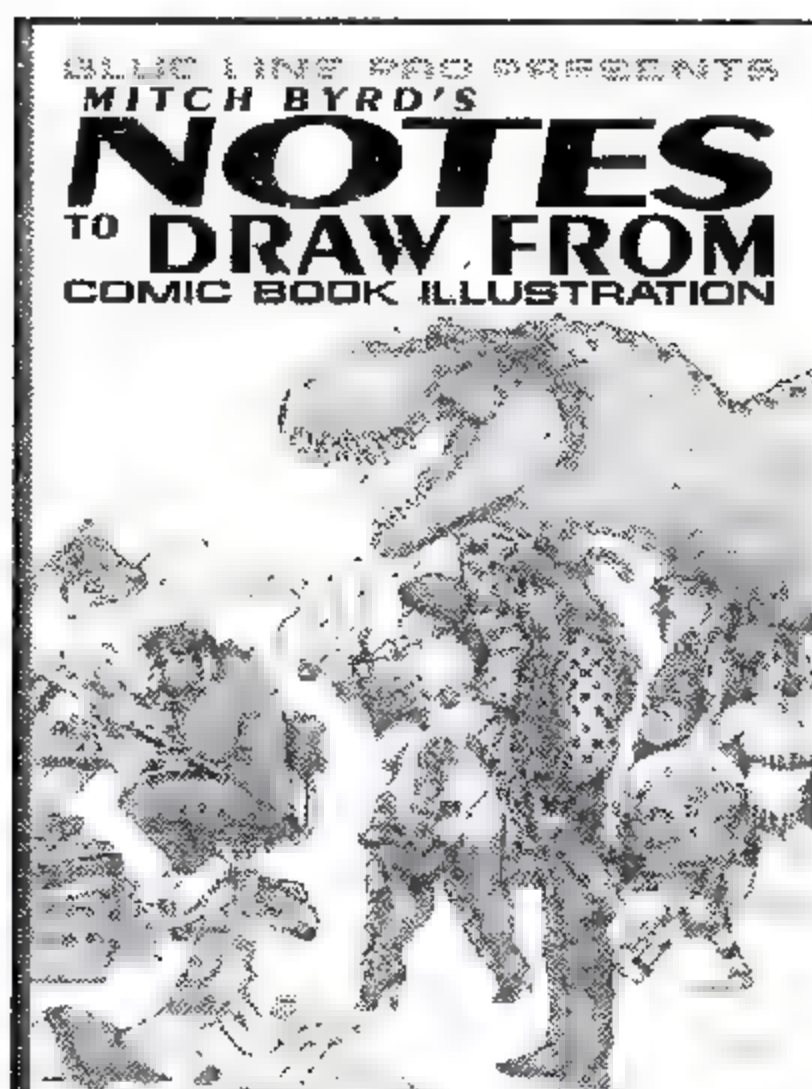
30 8 1/2" x 11" pages printed in non-photo blue bagged

**MANGA COMIC BOOK ART BOARDS 1 PLY (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE - RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item # MA005 SRP \$10.95

**MANGA COMIC BOOK ART BOARDS 108 lb. (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13") This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item # MA006 SRP \$11.95

**MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 / (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") 20 sheets  
- Item # MA004 SRP \$9.95





### NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

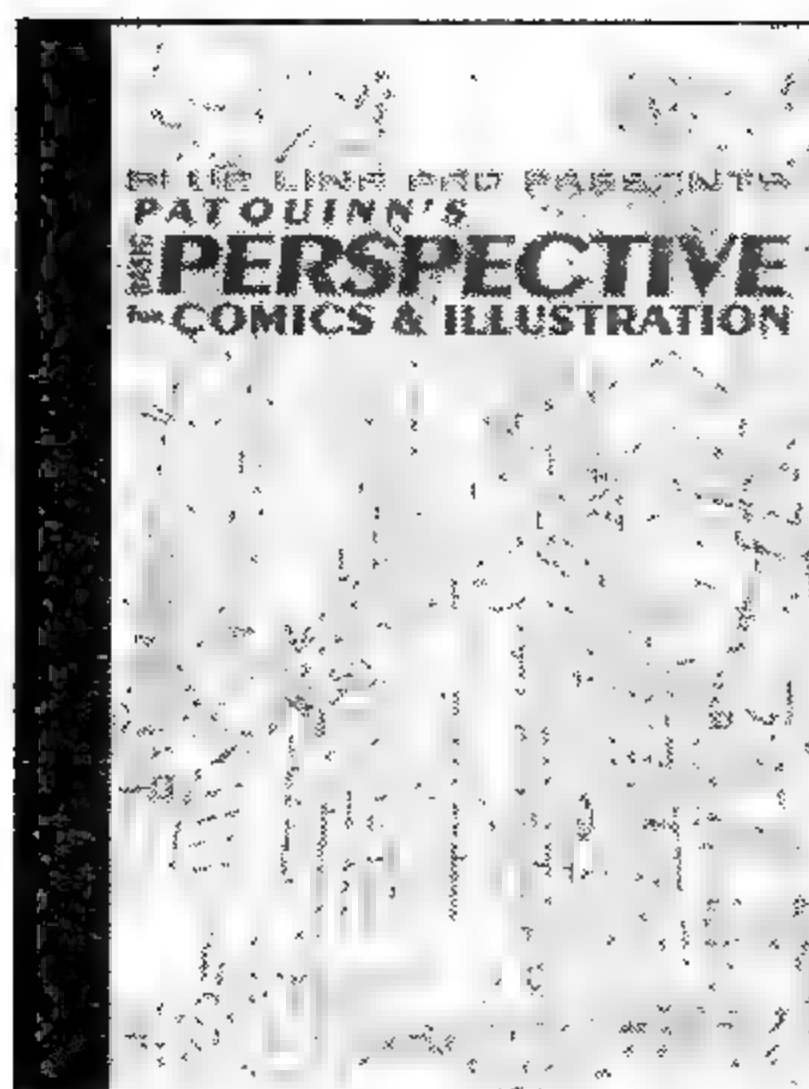
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color

SRP \$15.95

ITEM# BL3010



### Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



### HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS

There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES.

#1 - ITEM# BL3031 \$5.95

#2 - ITEM# BL3032 \$5.95

#3 - ITEM# BL3033 \$5.95



### PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055

SRP \$44.95



### CREATE YOUR OWN COMIC BOOK!

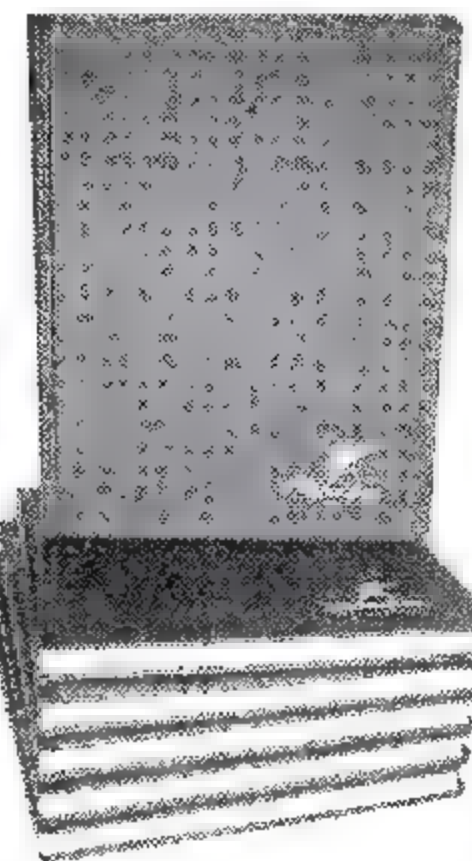
Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book. Box Set: 37 art pages / 24 page b&w instructional comic book / full color die

- ITEM# BL1002

SRP \$25.95

### SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.



### SKETCH BOOK

REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book.

SRP \$28.95

### SKETCH BOOK

TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

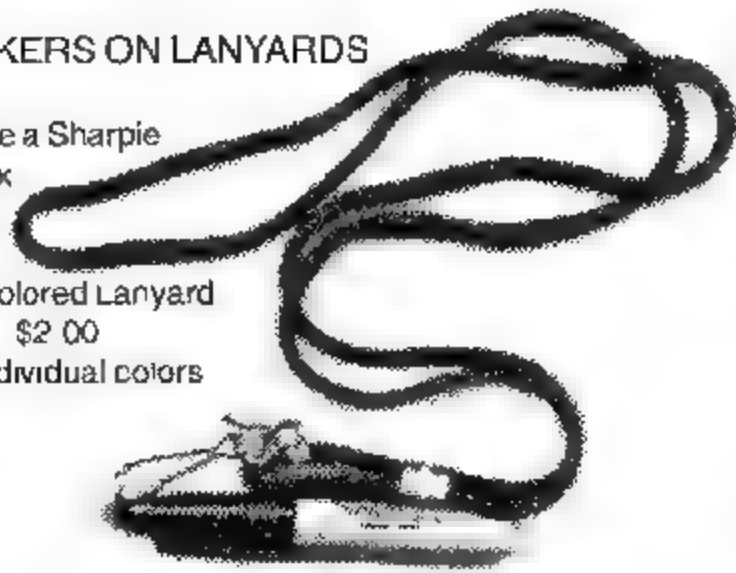
- Item #BL1011 / 200 pg. Hard cover book.

SRP \$32.95



## SHARPIE MINI MARKERS ON LANYARDS

Every artist needs to have a Sharpie hanging around their neck. Available in many colors. Each Sharpie Mini Marker is attached to a colored lanyard. AR-SAN37178 \$2.00. Check the website for individual colors or call 859-282-0096.



## SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying.

- AR-SA37101 Ultra-Fine Black \$1.30
- AR-SA35101 Extra-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

## METALLIC PENS

Offers high quality metallic ink. Great for autographs.

- AR-SA46115 Gold Pen \$4.00
- AR-SA46120 Silver Pen \$4.00

## CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75
- AR-173T-1 Single Black \$ .95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$ .95

## • WORKABLE

FIXATIF (Krylon)

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1306 \$8.85



## • DRAFTSMAN BRUSH

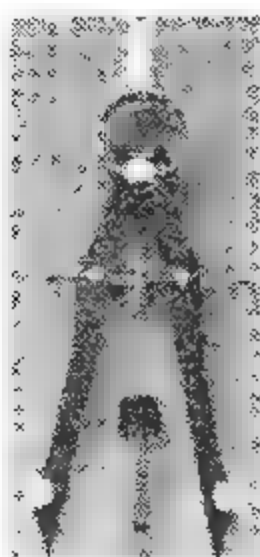
Removes shavings from paper. Cleaning without fear of smudging.

- AR-F5391 \$6.00

## XACTO KNIFE

Rubberized barrel. Rear-release mechanism with safety cap.

- Xacto Knife \$5.25
- Xacto Refill Blades #1
- AR-OLKB (5) \$1.95



## • 5" Bow Compass &amp; Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.

- AR-494 5" Bow Compass \$4.95

## RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.95
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50

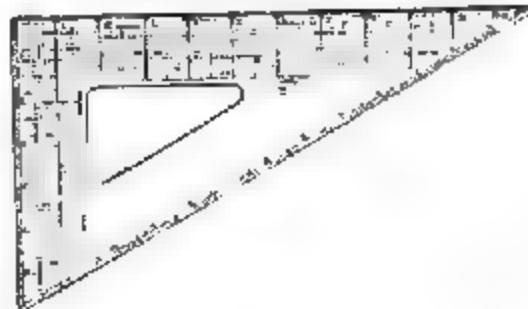
## T-SQUARES

• Plastic T-squares offering flexible plastic with both metric and standard measurements.

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head.

- AR-FR63-112 Alum 12" \$10.95
- AR-FR63-118 Alum 18" \$12.95
- AR-FR63-124 Alum 24" \$13.95



## TRIANGLES

High quality triangles made of D80° acrylic. Raised inking edges. Great for inkers.

- 30" x 60" W/ Inking Edge
- AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle - 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle - 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle - 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle - 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle - 30"x60" 14 inch \$10.50

## • 45° X 90° W/ Inking Edge

- AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle - 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle - 45"x90" 12 inch \$13.50

## COMPASS SET

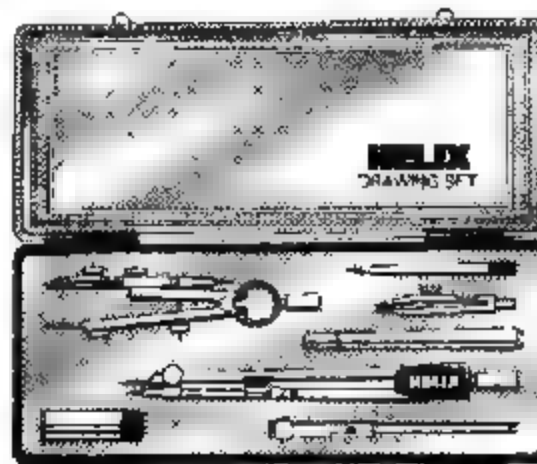
Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723405 \$7.95
- Basic Geometry Set
- 4-piece Geometry Set (Ruler, 12" protractor, 30/60 + 45/90 triangles)
- AR-FL03 \$5.95

## • Compass Set

6-piece drawing set contains: Small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer.

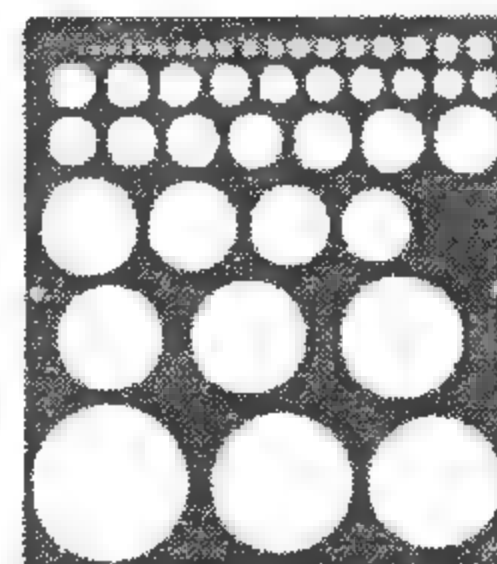
- ARHLX01330-01330 Set \$16.95



## RULERS

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$ .50



## CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

## • Circle Templates

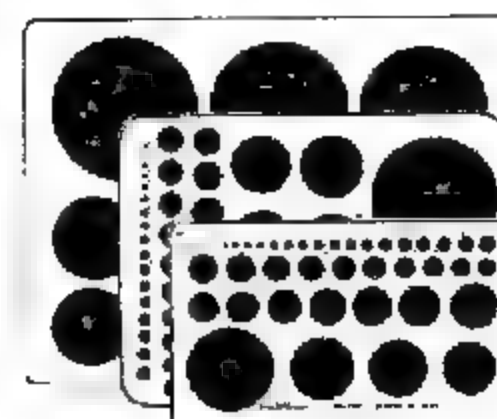
Metric and standard. Rulers for smear-free drawing. (Great for inkers)

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$8.50



## • French Curves (Inking Edge)

- AR-9000 Set \$6.95
- Ellipse Templates.
- AR-PK12691 \$12.00



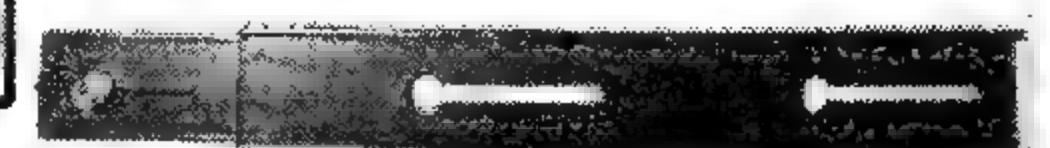
## Circle Templates Set of 3

This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- AR-TD404 \$17.95

## • Ellipse Template

- AR-PK12691 \$12.00



## ERASERS

## Kneaded Eraser

Gray soft bendable eraser used for pencil and charcoal.

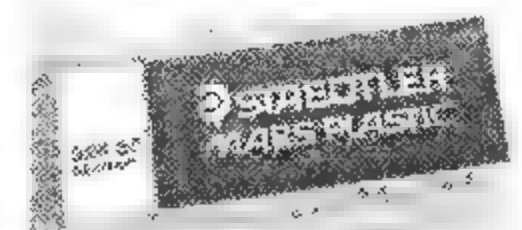
- AR-1224 Kneaded Rubber Eraser Large \$1.15



## Magic-Rub Eraser

Eraser especially developed for sensitive surfaces, will not mark of smudge.

- AR-1954FC-1 Magic-Rub Eraser \$ .95



## Mars Plastic Eraser

- AR-STD526-50 \$1.00



## Pentel Clic

Pen style holder, retract as needed.

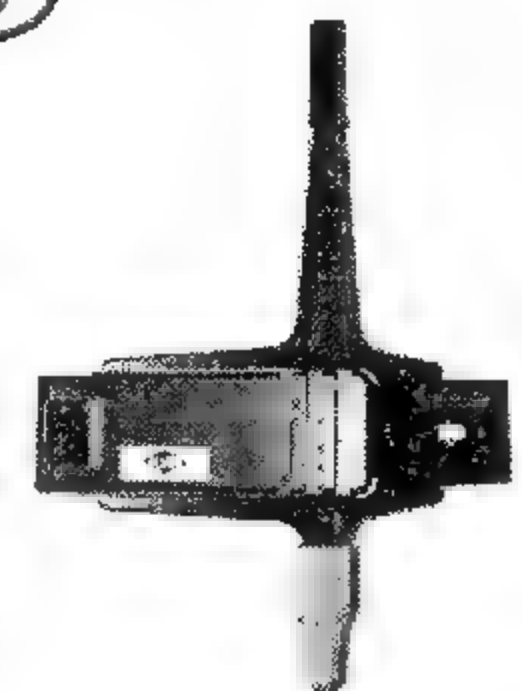
- AR-ZE 21C Pentel Clic Eraser/Holder \$1.95
- AR-ZER-2 Pentel Refill Erasers \$1.85



## • Eraser Pencils

Peel off wrap ideal for detail erasing.

- AR-400 Eraser Pencils \$1.50



## Multi-use Clip Compass

Draws circles accurately up to 9" diameters. Holds markers, felt pens, cutting knife, brush, Multiliners, pencil, crayon etc.

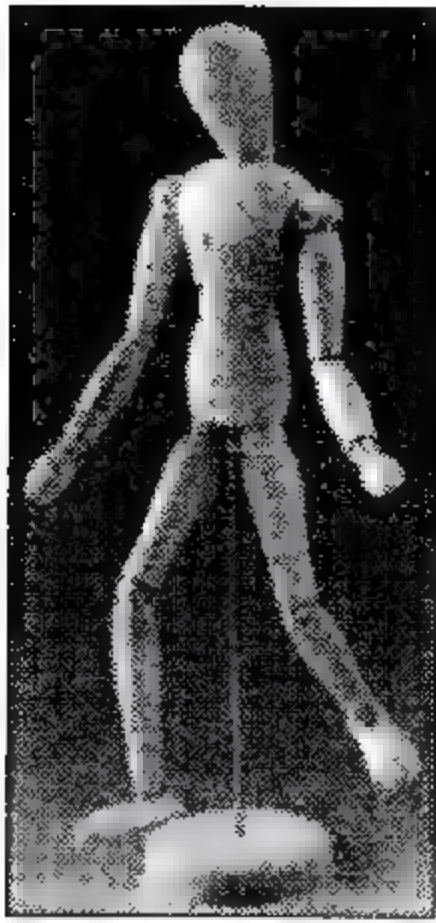
- AR-CC5455A \$19.95

## Extension Bar

for Clip Compass 7 1/2" Permits drawing circles up to 24" diameter and a second bar, larger circles.

- AR-CCB1 \$11.75



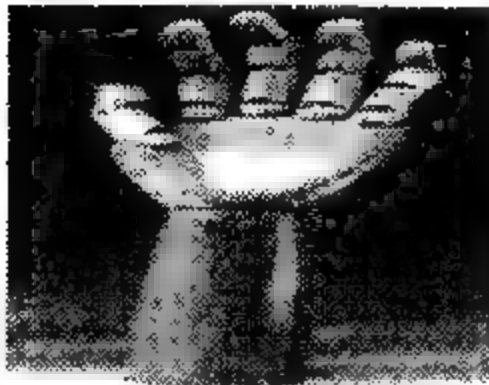


### Wooden Mannequins

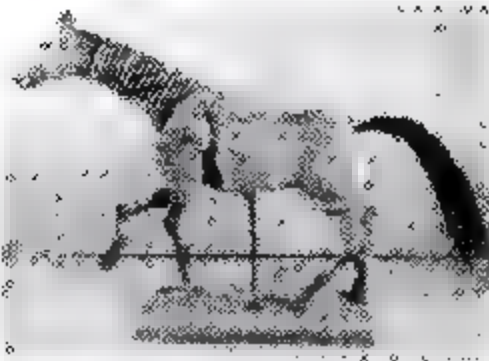
Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-AA3045 4 5" Male \$7.95
- AR-CLY9020 12" Male \$19.95
- AR-CLY9019 12" Female \$19.95
- AR-CLY9042 20" Male \$29.95

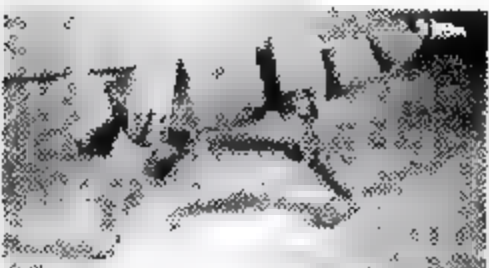
• **12" Unisex Wooden Mannequin**  
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.  
- AR-CW201 12" Model \$19.95



- **Hand Mannequins**  
Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.
- AR-HM3 14" Male Hand \$49.95
  - AR-AA3212L Male Left Hand \$39.95
  - AR-HM4 12" Female Hand \$46.95
  - AR-HM5 9" Child Hand \$42.95



**12" Horse Wooden Mannequin**  
- AR033090410 \$99.00



**12" Lizard Wooden Mannequin**  
- AR058090440 \$17.99



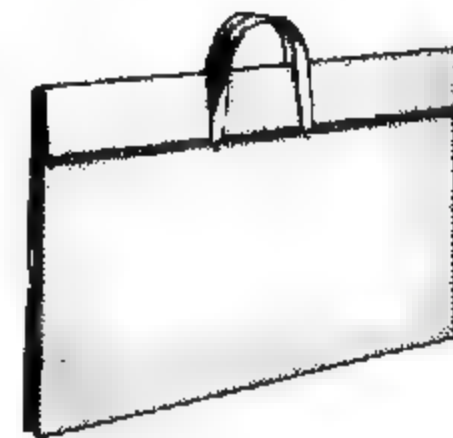
### • PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" back superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14" \$81.50
- AR-S1-2241 24" x 18" \$132.93

Refill Pages for Presentation Case

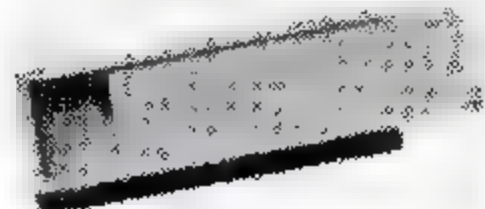
- AR-ZX17 17" x 14" 10 pack \$23.95
- AR-ZX24 24" x 18" 10 pack \$45.95



**Pocket Portfolio**  
AR-FL419WH  
Pocket Portfolio 14" x 20" \$10.50

### Brush Box

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.  
AR-YK23000 SRP \$7.95



**CAT MANIKIN 7" length**  
AR-AA12300 \$12.95

**DOG MANIKIN 6 1/2" length**  
AR-AA12400 \$12.95

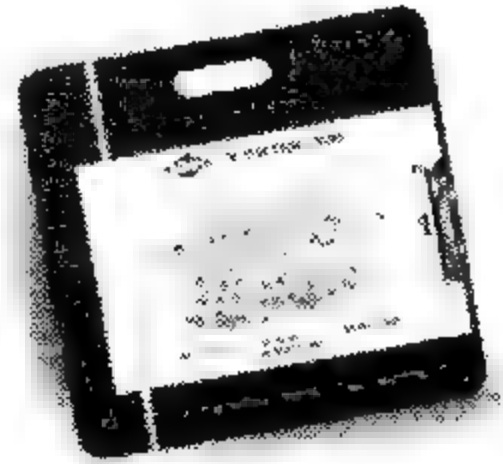
**GIRAFFE MANIKIN 20" high**  
AR-TCE12531 \$139.95

**ELEPHANT MANIKIN 16" length**  
AR-AA12801 \$159.95

### • LIGHTWEIGHT SKETCH BOARDS

Made of strong tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18 1/2" X 19 1/2" \$9.95
- AR-SB2326 23 1/2" X 26" \$12.95



### STORAGE BOXES

Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 3/4"  
- AR-6880AB \$12.95



### TYRANNOSAURUS REX

MANIKIN 30" high  
AR-AA12902 \$169.95

### BRONTOSAURUS MANIKIN

28" length  
AR-AA12901 \$129.95



### • DISPLAY PORTFOLIOS ARTFOLIOS

- 24 pages of acid, pvc, and legnen safe art sleeves. Archival Safe
- AR-IA1212 Artfolio Book 11 x 17 w/ 24 shts \$15.95  
(Holds Blue Line Comic Book Art Boards)
- AR-A 1214 Artfolio book 14 x 17 w/ 24 shts \$25.95  
(Holds most oversized art boards)
- AR-A 128 Artfolio book 8 1/2 x 11 w/ 24 shts \$7.50



### Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

#### MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

• MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

AR-EG1218R-1 \$3.02

• 10 Pack - AR-EG1218R-10 \$24.20

• 50 Pack - AR-EG1218R-50 \$96.50

• 10 Sets - MYLAR SLEEVE & BACKING BOARD

AR-EG1218S-10 \$35.90

#### STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2 X 18 1/2) (Standard C.B. Board)

• BACKING AR-EG1218HB-1 \$1.00

• 10 Pack AR-EG1218HB-10 \$8.00

• 50 Pack AR-EG1218HB-50 \$32.00

• MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

• MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL (Double page C.B. Board spread)

• MYLAR SLEEVE AR-EG1824R-1 \$6.00

• 10 pack AR-EG1824R-10 \$48.00

• 50 pack - MYLAR AR-EG1824R-50 \$192.00

• 10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL

AR-EG1824S-10 \$64.60

#### STANDARD Backing Board (Double page C.B. Board spread)

• BACKING BOARD FOR AR-EG1824HB-1 \$1.70

• 10 pack AR-EG1824HB-10 \$13.60

• 50 pack AR-EG1824HB-50 \$54.50

Go to [www.blueinepro.com](http://www.blueinepro.com) for more sizes, information and pricing

#### COMIC BOOK ORIGINAL ART SLEEVES

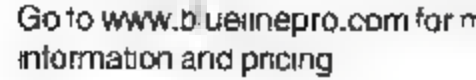
Protect your original Art Work

• Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil)

- AR-BAG 1119-25 25 Bags \$7.50

- AR-BAG 1119-100 100 Bag \$25.00





## COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

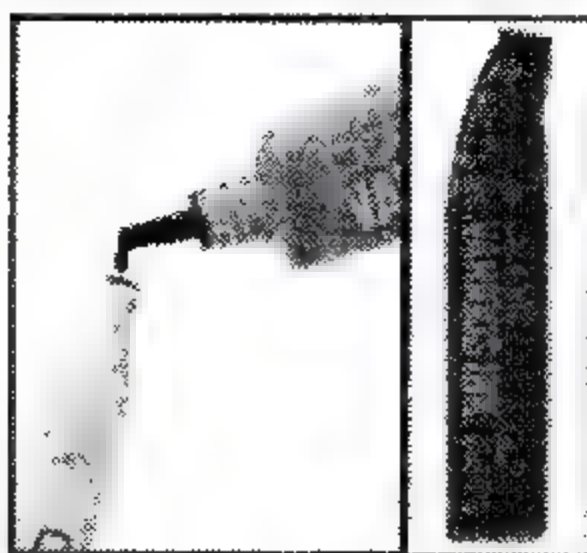
## • SINGLE BASIC MARKERS

\$5.95 each

All Single Colors Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096

## • COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$71.40
AR-COP112 COPIC 12 PCS NG	\$71.40
AR-COP114 COPIC 12 PCS TG	\$71.40
AR-COP116 COPIC 12 PCS WG	\$71.40
AR-COP118 COPIC 12 PCS CG	\$71.40
AR-COP120 COPIC 36 Color Set	\$214.20
AR-COP140 Copic 72 Color Set A	\$428.40
AR-COP150 Copic 72 Color Set B	\$428.40
AR-COP156 Copic 72 Color Set C	\$428.40
AR-COP160 Copic Empty Marker	\$4.95



## • COPIC Various Ink (Refills) \$6.95

200 SERIES. One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks, creating an original color all your own.

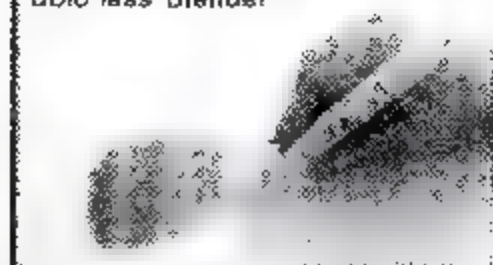
All Single Colors Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096

AR-COP210 Var. Ink	
Colorless Blender	\$6.95
AR-COP220 Var.	
Colorless Blender 200c	\$12.95
AR-COP230 Var. Ink	
Empty Bottle	\$3.95

## REFILL BOOSTER PACK

AR-COP-BOOSTER 1 cap w/needles	\$1.95
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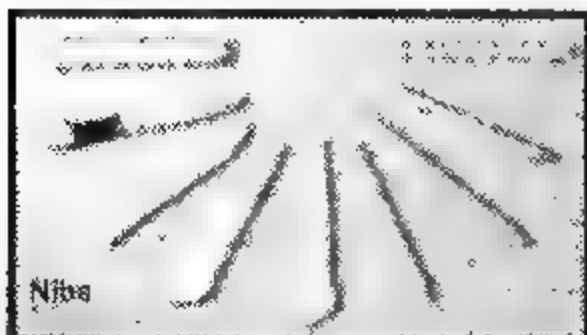
Colorless Blender



## Replacable Marker Nibs

Another great feature about COPIC makers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.95
AR-COP310 Soft Broad	\$4.95
AR-COP320 Round	\$4.95
AR-COP330 Calligraphy 5mm	\$4.95
AR-COP340 Brush	\$4.95
AR-COP 350 Standard Fine	\$4.95
AR-COP360 Super Fine	\$4.95
AR-COP370 Sem. Broad	\$4.95
AR-COP380 Calligraphy 3mm	\$4.95
AR-COP385 Sketch Nib Super	\$4.95
AR-COP390 Sketch Nib Med	\$4.95



## 400 Copic Tweezer

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer	\$4.95
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## SINGLE SKETCH MARKERS

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib, available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/calligraphy). COPIC sketch markers are available in 288 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

## Single COPIC SKETCH Markers

\$5.95

All Single Colors Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096

AR-COP450 Colorless Blender	\$5.95
AR-COP451 100 Black	\$5.95
AR-COP451 100 Special Black	\$5.95
AR-COP452 Sketch 12 Basic Set	\$71.40
AR-COP454 Sketch 36 Basic Set	\$214.20
AR-COP456 Sketch 72 Set A	\$428.40
AR-COP458 Sketch 72 Set B	\$428.40
AR-COP460 Sketch 72 Set C	\$428.40
AR-COP462 Sketch 72 Set D	\$428.40
AR-COP95 Empty sketch marker	\$5.95



## • 500 Copic Opaque White

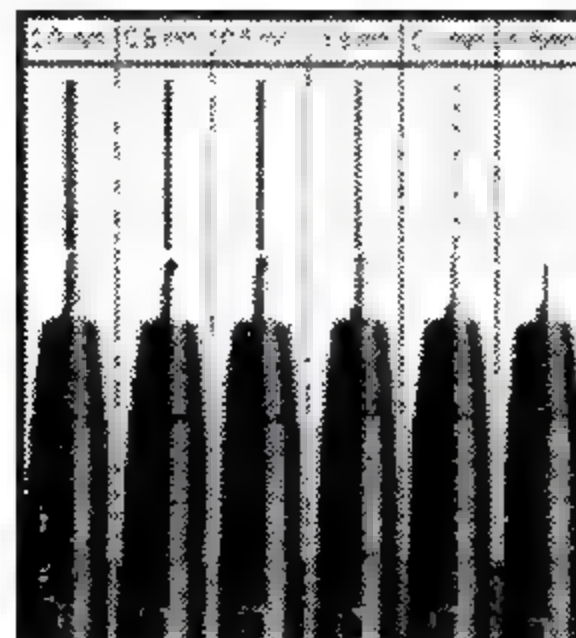
COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White	\$11.95
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## • COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$21.95
AR-COP530	



COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes, small, medium and large.

## MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.95
AR-COP610 Multiliner 0.1	\$2.95
AR-COP620 Multiliner 0.3	\$2.95
AR-COP630 Multiliner 0.5	\$2.95
AR-COP640 Multiliner 0.8	\$2.95
AR-COP650 Multiliner 1.0	\$2.95
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia, ML .05	\$2.95
AR-COP672 Sepia, ML .1	\$2.95
AR-COP673 Sepia, ML .3	\$2.95
AR-COP674 Grey, ML .05	\$2.95
AR-COP675 Grey, ML .1	\$2.95
AR-COP676 Grey, ML .3	\$2.95

## • SETS

AR-COP680 Multiliner Set A	\$20.65
AR-COP690 Multiliner Set B	\$26.55



## Copic Multiliners SP

## REFILLABLE AND REBUILDABLE!

New waterproof, pigment based, REFILLABLE, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes - perfect for all your drawing needs.

AR-COP41154	
COPIC MULTILINER SP .3	\$6.95
AR-COP41161	
COPIC MULTILINER SP .35	\$6.95
AR-COP41178	
COPIC MULTILINER SP .5	\$6.95
AR-COP41185	
COPIC MULTILINER SP .7	\$6.95
AR-COP41192	
COPIC MULTILINER SP BRUSH PEN	\$6.95
AR-COP41307	
COPIC MULTILINER SP NIBS .03	\$3.95
AR-COP41314	
COPIC MULTILINER SP NIBS .05	\$3.95
AR-COP41321	
COPIC MULTILINER SP NIBS .1	\$3.95
AR-COP41338	
COPIC MULTILINER SP NIBS .2	\$3.95
AR-COP41345	
COPIC MULTILINER SP NIBS .25	\$3.95
AR-COP41352	
COPIC MULTILINER SP NIBS .3	\$2.50
AR-COP41369	
COPIC MULTILINER SP NIBS .35	\$2.50
AR-COP41376	
COPIC MULTILINER SP NIBS .5	\$2.50
AR-COP41383	
COPIC MULTILINER SP NIBS .7	\$2.50
AR-COP41390	
COPIC MULTILINER SP BRUSH NIBS	\$2.50
AR-COP41406 REFILL CARTRIDGE A	
COPIC MULTILINER SP (.03 / .05 / .1 mm)	\$2.50
AR-COP41413 REFILL CARTRIDGE B	
COPIC MULTILINER SP (.02 / .025 / .03 / .035 / .05 / .07 mm & brush)	\$2.50

## AIR MARKERS

## 705 ABS-1 Kit

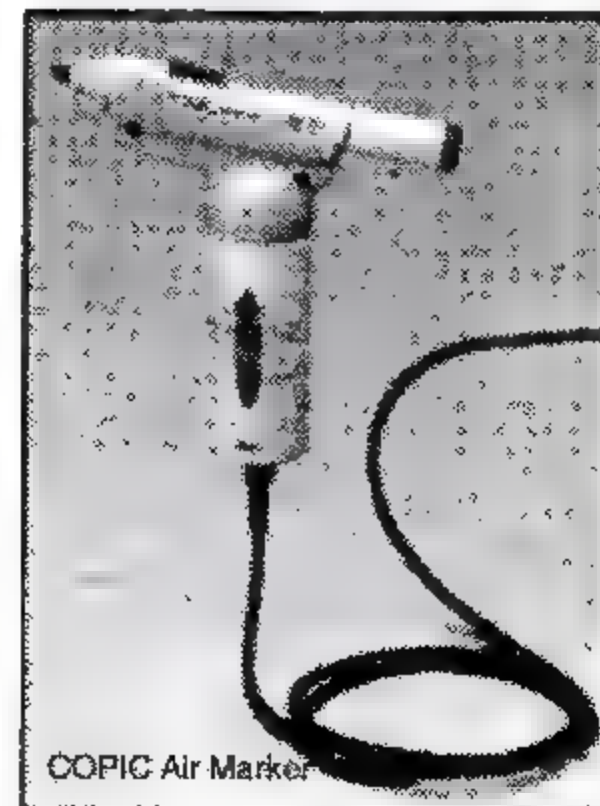
ABS-1 Kit. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. It comes with 1 Air Grip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air) 3 The air hose (this connects from the bottom of the air adapter to the top of the air can.) 4 The air can 805 The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to opt on to connect it to a compressor.

AR-COP705 ABS-1 Kit	\$72.95
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## Airbrush Marker Starting Set ABS-2

Set ABS-2. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$29.95
AR-COP720 Starting Set ABS-3	\$36.95
AR-COP730 Airgrip	\$22.95
AR-COP740 Air Adapter	\$14.95
AR-COP750 Airhose 1/4 to 1/8	\$28.95
AR-COP755 Airhose 1/8 to 1/8	\$26.95
AR-COP760 Air Can D-60 (7 to 8 minutes of use)	\$11.95
AR-COP763 Air Can 80 (15 to 20 minutes of use)	\$10.95
AR-COP765 Air Can 180 (40 to 45 minutes of use)	\$14.95



COPIC Air Marker

## • COPIC DRAWING PEN F01

Permanent, waterproof, Stainless steel tip, line width .01mm (depends on drawing pressure), ideal for lining and lettering, Works great with rulers, disposable.

AR-COP19948	\$4.95
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## DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, yr screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



**Deleter Inking Accessories Pen (Nib) Holder**

You can use this for all Maru-pens, G-pens, Aaji-pens (Tama-pen)  
AR-DEL3411003 \$4.50

### • G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line.

AR-DEL3411004

\$4.00



### • Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.

AR-DEL-3411002

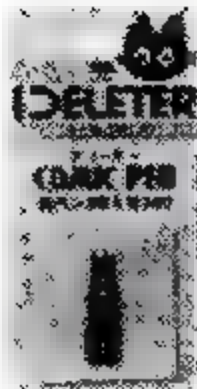
\$4.00

### • Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines

AR-DEL3411007

\$12.50



### • Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines

AR-DEL3411006

\$4.00



### DELETER INKS

#### • Deleter Black 1

Works well drawing lines and painting

AR-DEL3410001

\$6.95

#### • Deleter Black 2

Permanent Ink, can not be removed with an eraser

AR-DEL3410003

\$5.40

#### • Deleter Black 3

Completely waterproof with mat finish

AR-DEL 3410004

\$5.40

#### • Deleter White 1

Great for touch ups and white details.

AR-DEL 3410002

\$6.95

#### • Deleter White 2

Great for touch ups and white details.

Waterproof

AR-DEL 3410006

\$4.50

### Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen.

• AR-DEL3115005 Neopiko Line .05

• AR-DEL3115010 Neopiko Line .1

• AR-DEL3115020 Neopiko Line .2

• AR-DEL3115030 Neopiko Line .3

• AR-DEL3115050 Neopiko Line .5

• AR-DEL3115080 Neopiko Line .8

• AR-DEL3115100 Neopiko Line 1.0

Neopiko Line Pen each

\$3.50



### NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

#### • Neopiko Marker S1 Set Starter Set

36 markers, 35 colors

-AR-DEL311-0201

\$84.95

#### • Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL-311-0203

\$84.95

#### • Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0204

\$84.95

#### • Neopiko Marker 72A Set

72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Fresh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Low, Moss Green, Lavender, Tropical Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

AR-DEL311-0202

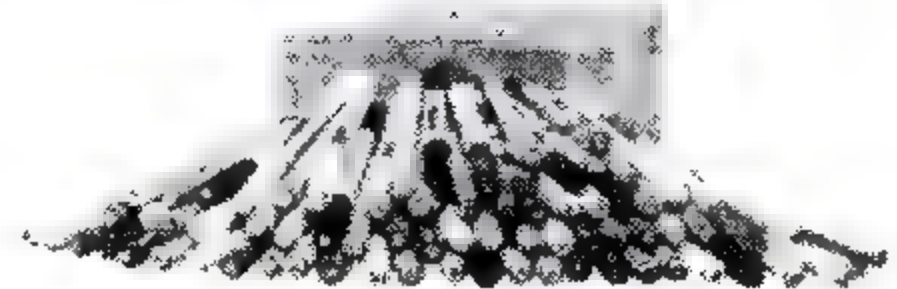
\$180.00

#### • Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0305

\$180.00



#### • Neopiko Marker (Skin Set)

Color Code: T1

12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Fresh, Salmon Pink, Maize, Sunlight Yellow, Cream.

AR-DEL311-0101

\$28.95

#### • Neopiko Marker (Brown & Gray Set)

Color Code: T2

12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9

-AR-DEL311-0102

\$28.95

#### • Neopiko Marker (Pale Color Set)

Color Code: T3

12 colors Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green.

-AR-DEL311-0103

\$28.95

#### • Neopiko Marker (Light Color Set)

Color Code: T4

12 colors Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical Dull Pink

-AR-DEL311-0104

\$28.95

#### • Neopiko Marker (Middle Color Set)

Color Code: T5

12 colors - Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald

-AR-DEL311-0105

\$28.95

#### • Neopiko Marker (Dark Color Set)

Color Code: T6

12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

-AR-DEL311-0106

\$28.95

## NEW



### TONE SET A

Tones: Basic Dot, Sand Gradation Design Design

AR-D1015

\$9.99

### TONE SET B

Tones: Basic Dot, Sand Gradation Design Design

AR-D1016

\$9.99

### TONE SET C

Tones: Basic Dot, Sand Gradation Design Design

AR-D1017

\$9.99

Each set has different tones and artwork

#### • Neopiko Marker (Skin Variation Set)

Color Code: T7

12 colors- Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan

-AR-DEL311-0107

\$28.95

#### • Neopiko Marker (Super Pale Set)

Color Code: T8

12 colors - Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opa Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky

-AR-DEL311-0108

\$28.95

#### • Neopiko Marker (Smokey Color Set)

Color Code: T9

12 colors - Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL311-0109

\$28.95

#### • Neopiko Marker (Light Variation Set)

Color Code: T10

12 colors - Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green

-AR-DEL311-0110

\$32.99

#### • Neopiko Marker (Middle Variation) Color

Code: T11

12 colors - Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green

-AR-DEL311-0111

\$28.95

#### • Neopiko Marker (Gray Variation Set)

Color Code: T12

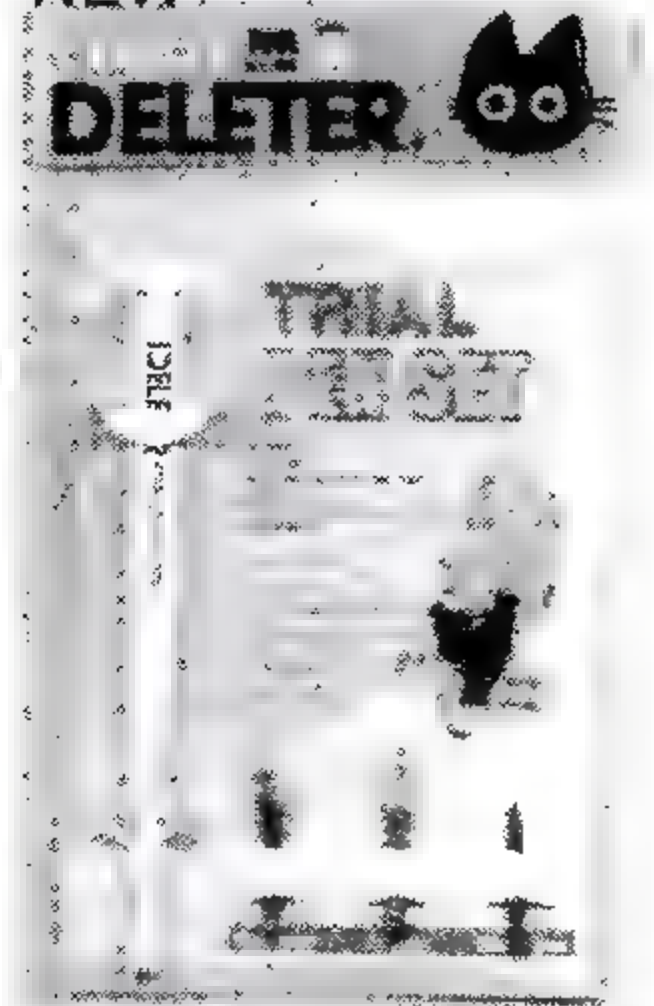
12 colors - Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0112

\$28.95

CHECK ON-LINE FOR NEW DELETER MARKER SETS AND SUPPLIES!

## NEW



### TRIAL PEN SET

Contents 1 each Pen holder, Maru-pen tip, G-pen tip, Saji-pen tip 3 Postcard-sized manuscript paper

AR-D10187

\$9.99

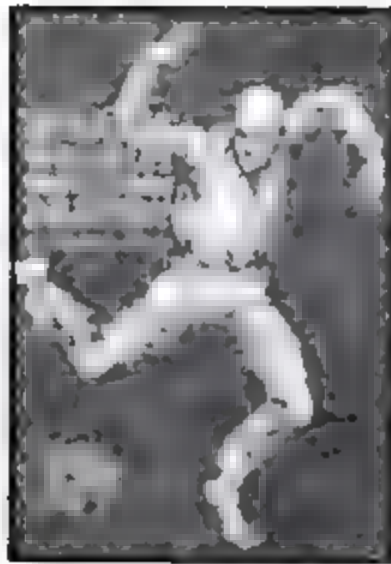




**DYNAMIC FIGURE DRAWING**  
ITEM# AB1001 \$26.00



**DRAWING THE HUMAN HEAD**  
ITEM# AB1002 \$27.75



**DYNAMIC WRINKLES/DRAPERIES**  
ITEM# AB1003 \$29.00



**DYNAMIC ANATOMY**  
ITEM# AB1004 \$29.25



**DRAWING DYNAMIC HANDS**  
ITEM# AB1005 \$22.75



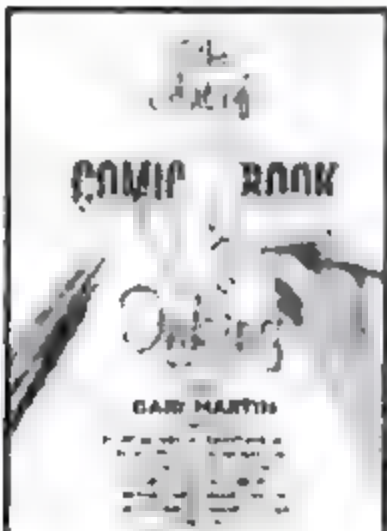
**DYNAMIC LIGHT AND SHADE**  
ITEM# AB1006 \$22.75



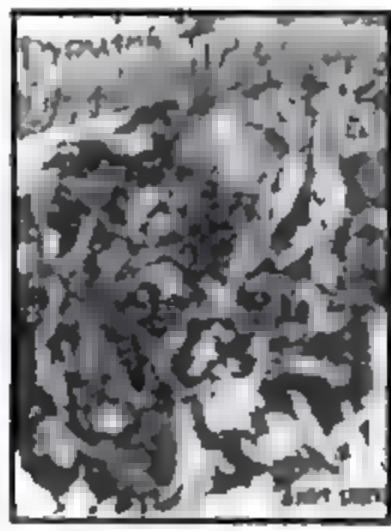
**SUPERHEROES**  
ITEM# AB1007 \$22.95



**ART OF COMIC BOOK INKING 1**  
ITEM# AB1008 \$17.50



**ART OF COMIC BOOK INKING 2**  
ITEM# AB1009 \$17.50



**DRAWING DYNAMIC COMICS**  
ITEM# AB1010 \$22.05



**HOW TO DRAW COMICS THE MARVEL WAY**  
ITEM# AB1011 \$17.25



**DRAWING POWER**  
ITEM# AB1012 \$8.00



**MANGA SECRETS**  
ITEM# DEC0431 \$19.95



**MANGA SECRETS**  
ITEM# JUN040014 \$19.95



**THE DC COMICS GUIDE TO PENCILING COMICS**  
ITEM# AB1025 \$21.05



**THE DC COMICS GUIDE TO WRITING COMICS**  
ITEM# AB1025-2 \$21.05



**THE DC COMICS GUIDE TO INKING COMICS**  
ITEM# AB1025-1 \$21.05



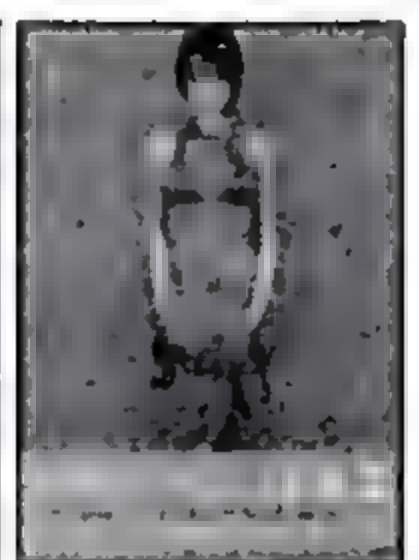
**THE DC COMICS GUIDE TO COLORING AND LETTERING**  
ITEM# AB1025-4 \$21.05



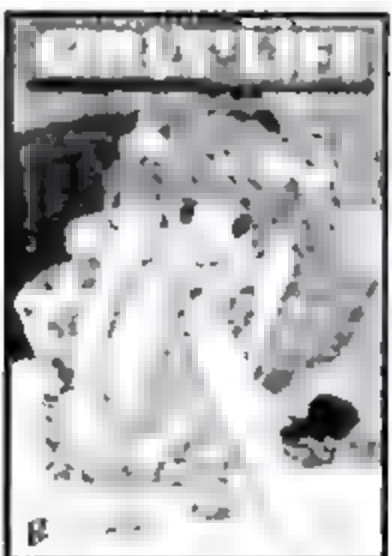
**THE ART OF DRAWING MANGA**  
ITEM# AB1014 \$14.95



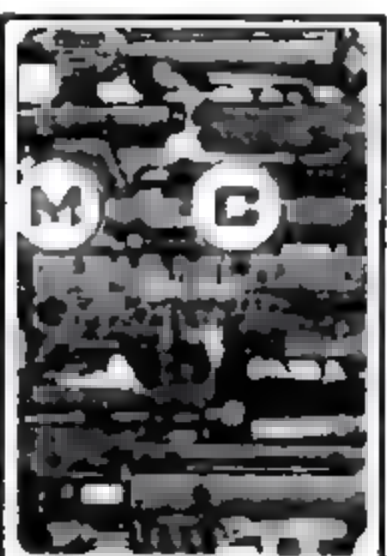
**MANGA MANGA VILLAINS**  
ITEM# AB1017 \$19.95



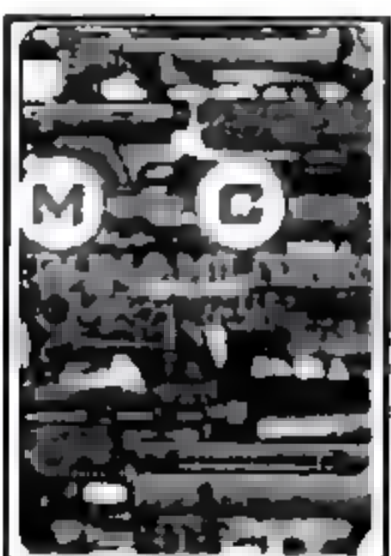
**YUKI TERAI TOKYO LABYRINTH 3D ARTWORK**  
ITEM# AB1034 \$22.95



**HOW TO DRAW MANGA**  
Girls: Life Illustrating File  
ITEM# AB1015m10 \$21.05



**HOW TO DRAW MANGA**  
Gun & Military 01  
ITEM# AB1015m19 \$21.05



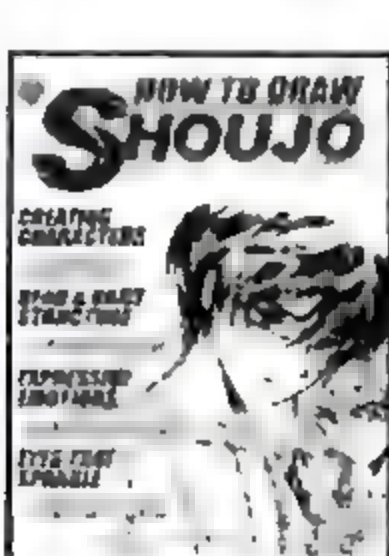
**HOW TO DRAW MANGA**  
Gun & Military 02  
ITEM# AB1015m20 \$21.05



**MANGA UNIVERSITY**  
Costume Collection  
ITEM# AB1015m1 \$19.95



**Let's Draw MANGA**  
Transforming Robots  
ITEM# AB1015 \$19.95



**HOW TO DRAW SHOUJO**  
ITEM# AB10142 \$ 9.95



**YOU CAN DRAW MONSTERS**  
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**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol 1: Beginners & Beyond  
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**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol 2: Expressing Emotions  
ITEM# AB1020-2 \$20.95



**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol 3: Daily Actions to Life  
ITEM# AB1020-3 \$20.95

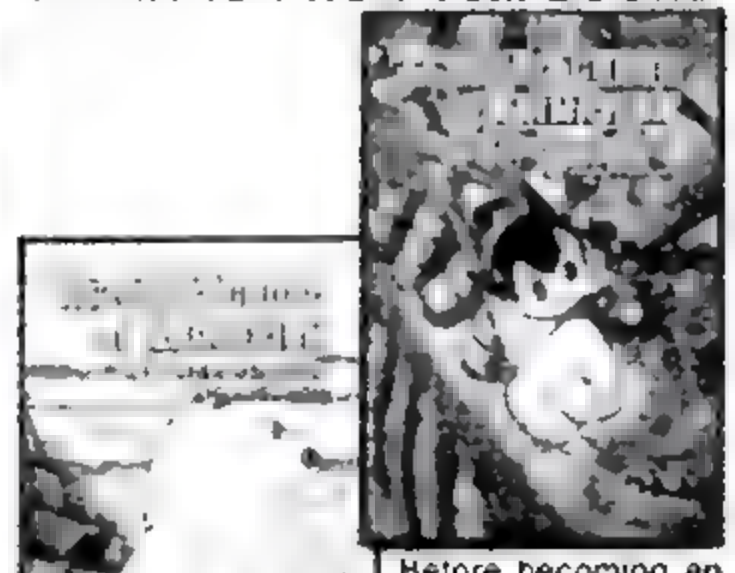


**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol 4: Battle-Action Poses  
ITEM# AB1020-4 \$20.95



**HOW TO DRAW ANIME & GAME CHARACTERS**  
Vol 5  
ITEM# AB1020-5 \$20.95

## ANIMATION HOW TO... BOOKS



Before becoming an anime artist, one must learn the fundamentals of animation  
•AB1040-1 \$13.99  
•AB1040-2 \$13.99

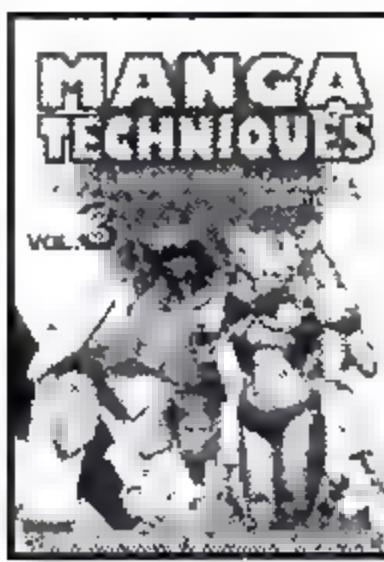




HOW TO DRAW MANGA  
TECHNIQUES Collection 1  
ITEM# AB1024 \$10.95



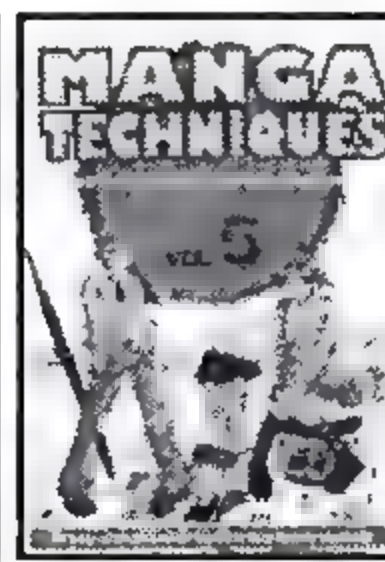
HOW TO DRAW MANGA  
TECHNIQUES Collection 2  
ITEM# AB1024-2 \$10.95



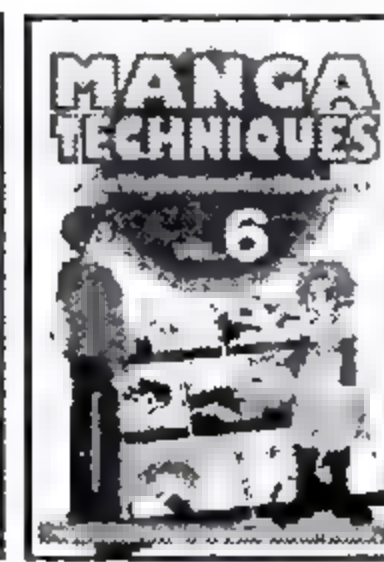
HOW TO DRAW MANGA  
TECHNIQUES Collection 3  
ITEM# AB1024-3 \$10.95



HOW TO DRAW MANGA  
TECHNIQUES Collection 4  
ITEM# AB1024-4 \$10.95



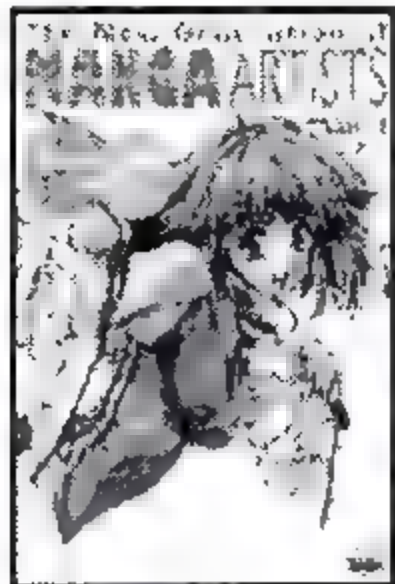
HOW TO DRAW MANGA  
TECHNIQUES Collection 5  
ITEM# AB1024-5 \$12.95



HOW TO DRAW MANGA  
TECHNIQUES Collection 6  
ITEM# AB1024-6 \$12.95



HOW TO DRAW MANGA  
TECHNIQUES Collection 7  
ITEM# AB1024-7 \$12.95



New Generation of  
MANGA ARTIST Vol. 1  
ITEM# AB1026 \$15.00



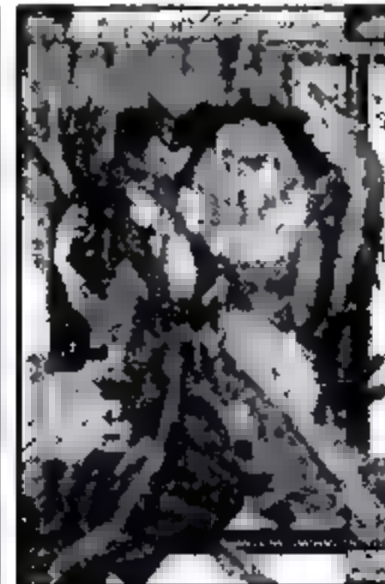
New Generation of  
MANGA ARTIST Vol. 2  
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New Generation of  
MANGA ARTIST Vol. 3  
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MANGA ARTIST Vol. 4  
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New Generation of  
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Super Character  
Design & Poses Vol. 1  
ITEM# AB1047-1 \$17.99



Super Character  
Design & Poses Vol. 2  
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BENDUN  
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ITEM# AB1014-B1 \$21.95



BENDUN  
HOW TO DRAW MANGA #2  
ITEM# AB1014-B2 \$21.95



BENDUN  
HOW TO DRAW MANGA #3  
ITEM# AB1014-B3 \$21.95



BENDUN  
HOW TO DRAW MANGA #4  
ITEM# AB1014-B4 \$21.95



HOW TO DRAW MANGA  
MACROMEDIA FLASH  
TECHNIQUES  
ITEM# AB1050 TBD



HOW TO DRAW MANGA  
SUPER DEFORMED  
CHARACTERS VOL. 1  
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Let's Draw MANGA  
Ninja and Samurai  
ITEM# AB1041-2 \$19.95



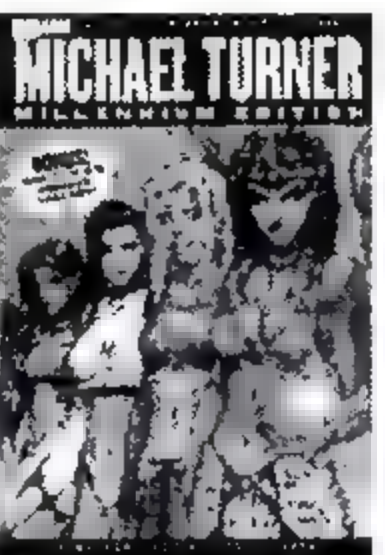
WIZARD BASIC TRAINING  
HOW TO DRAW VOL. 1  
ITEM# JAN052145E \$29.95



ALEX ROSS  
WIZARD MILLENNIUM ED  
ITEM# STAR18419 \$24.95



JIM LEE  
WIZARD MILLENNIUM ED  
ITEM# MAR042103 \$29.99



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WIZARD MILLENNIUM ED  
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MORE HOW TO DRAW MANGA  
Costume Encyclopedia Vol. 2  
ITEM# AB1015M282 \$19.99



MORE HOW TO DRAW MANGA  
Costume Encyclopedia Vol. 3  
ITEM# AB1015M283 \$19.99



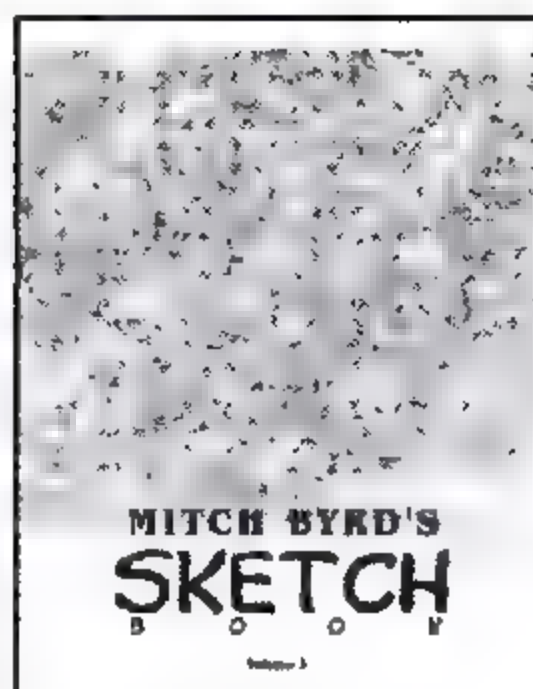
ANGER GIRL SKETCHBOOK  
by J. Scott Campbell  
ITEM# AB1021 \$8.95



MITCH BYRD'S SKETCHBOOKS  
Item# abc9001 VOL. 1



Item# abc9002 VOL. 2



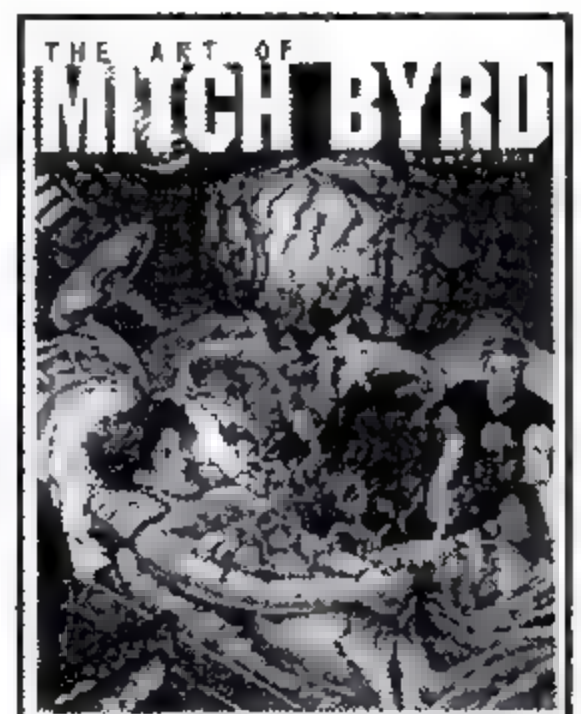
Item# abc9003 VOL. 3

### SQP ART BOOKS

All art books produced by SQP are available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call at 859-282-0096. These books include such artist as:

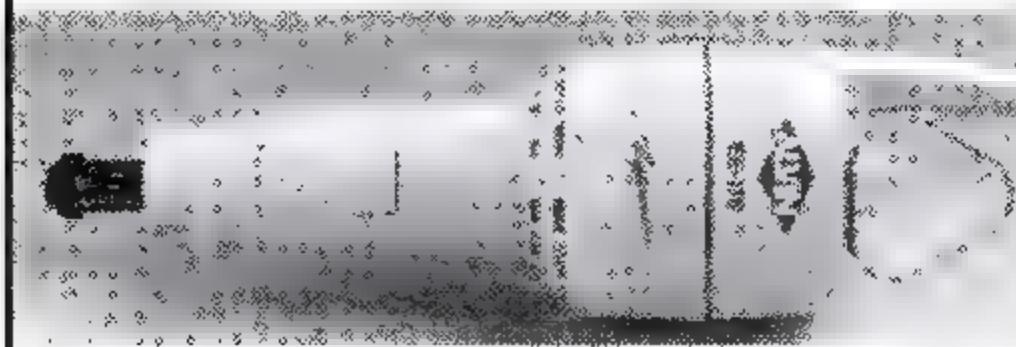
Mitch Byrd, Dorian Cleavenger, John Bolton, Steve Fastner and Rich Larson, Blas Gallego, Mike Ploog, Monte Moore, Rudy D. Nebres, Keith Parkinson, Mike Hoffman, Joe Chiodo, Alex Horley, Roel many many more....

Many of these books include nudity. You must be 18 years of age to purchase.



The Art of Mitch Byrd  
ITEM# ABSQP007



**ELECTRIC ERASER and REFILLS****• KOH-I-NOOR ELECTRIC ERASER**

Designed to erase both lead and ink from paper and film. Features a heavy-duty, maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.

-AR-2800E

\$73.95

**• CORDLESS/RECHARGEABLE ERASER**

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile two-way operation—cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight portable recharging stand power pack, plus a No. 287 vinyl strip eraser.

-AR-2850C

\$96.95

Cordless, Rechargeable

**KOH-I-NOOR ERASER REFILLS**

-AR-ER285 Yellow, Imbedded, ink 10/box \$6.95

-AR-ER287 Soft Vinyl, pencil, 10/box \$5.95

**• ALVIN ELECTRIC ERASER**

Durable high-quality UL listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

-AR-EE1754 With slip-chuck

\$85.00

**TOMBO DUAL MARKERS (BRUSH)**

Dual Brush-Pens Tombow A double-headed brush-pen with a flexible nylon fiber brush tip on one end and a line tip on the other. With non-toxic, fast drying, water-based odorless ink that blends to create any color desired.

Tombo Brush B back

AR-TOM56621

\$2.95

Tombo Colorless Blender

AR-TB56645

\$2.95

**6-COLOR SETS**

**Bright** (Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red and Sea Green)

AR-TB56142

\$16.50

**Earth Tone** (Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Orange and Saddle Brown)

AR-TB56143

\$16.50

**Pastels** (Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow and Purple Sage)

AR-TB56142A

\$16.50

**10-COLOR SETS**

**Bright** (Black Blender, Chrome Orange, Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red, Green and Ultramarine)

AR-TB56145

\$27.50

**Earth Tone** (Blender, Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Dark Plum, Orange and Saddle Brown, Sand and True Blue)

AR-TB56147

\$27.50

**Pastels** (Asparagus, Blender, Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow, Mint, Orchid and Purple Sage)

AR-TB56146

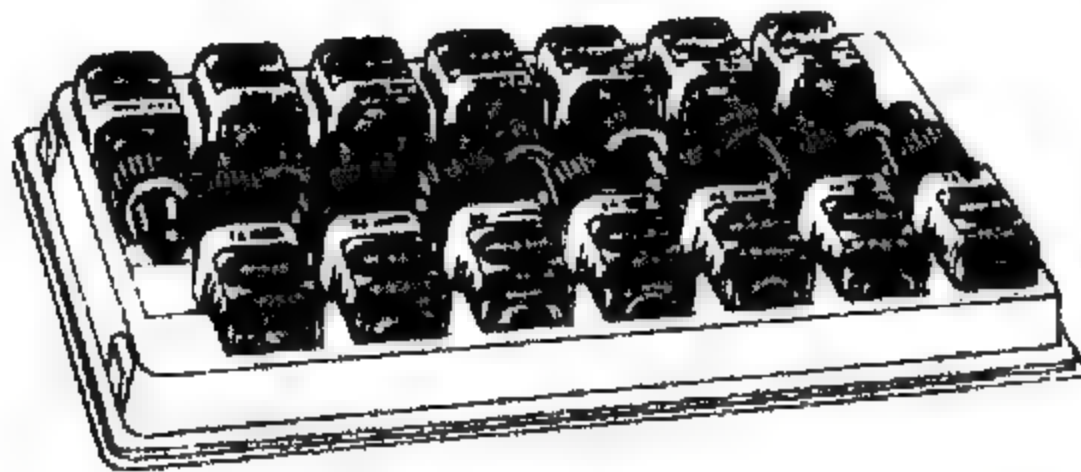
\$27.50

**DR. MARTIN WATERCOLORS**

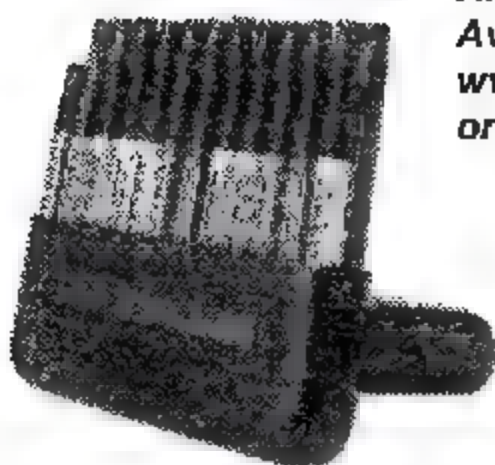
• Radiant Concentrated Watercolors  
Dr. Martin's

Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.

All Sets and Single Colors Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096.

**PRISMACOLOR MARKERS AND COLORED PENCILS**

All Sets and Single Colors Available on-line at [www.bluelinepro.com](http://www.bluelinepro.com) or call 859-282-0096.

**TIM SALES FONTS by****ComicCraft**

Four fonts created for one of the greatest creators working in comics buy the World's leading comic book letterers, for Comic Book lettering. This CD contains files for MAC and Windows. Postscript, TrueType, Open Type. Works with Illustrator, Photoshop, Quark and most graphic programs.

ITEM# DEC042282

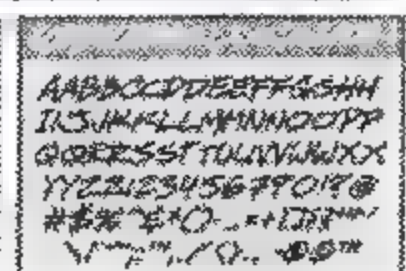
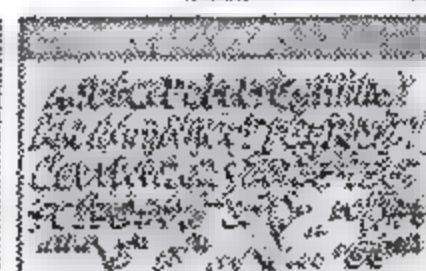
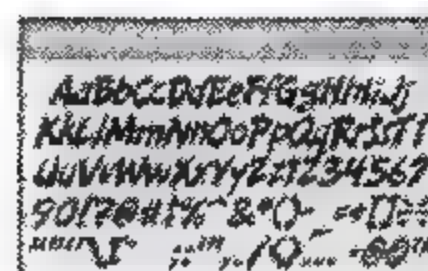
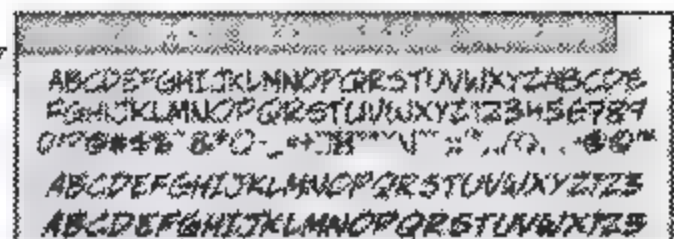
\$49.95

**DANGER GIRL FONTS by ComicCraft**

Four fonts created for one of the greatest creators working in comics buy the World's leading comic book letterers, for Comic Book lettering. This CD contains files for MAC and Windows. Postscript, TrueType, Open Type. Works with Illustrator, Photoshop, Quark and most graphic programs.

ITEM# AUG042328U

\$49.95







HOW TO DRAW MANGA  
Making Anime  
ITEM# AB1015m10 \$26.95



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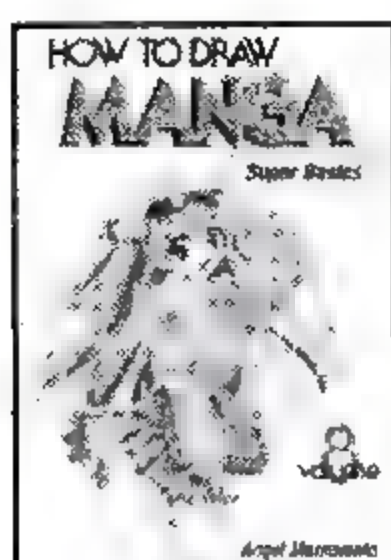
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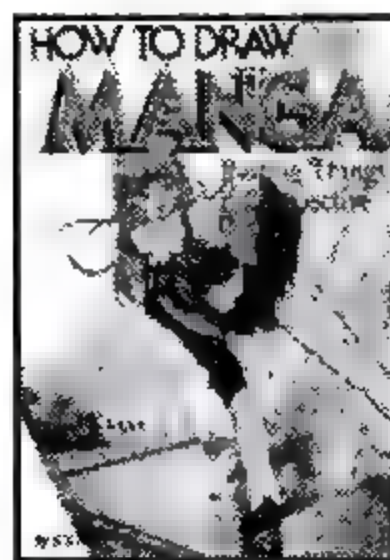
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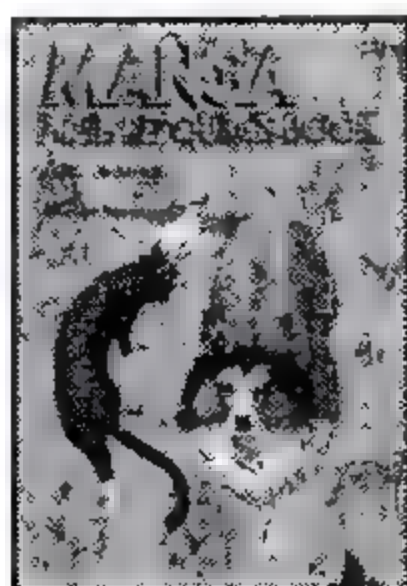
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## Drawing:

# Encouraging You To Pick Up A Pen

by Kevin Graham

As a young person I wondered how some of my favorite artists such as Frank Frazetta, Boris Vallejo and Drew Struzan did their paintings. They would capture so much detail and many of their paintings would look like *photographs*. I'd often sit for hours practicing different rendering techniques, trying to make my drawings as realistic as possible.

I enjoyed the art in comic books, but I always thought it would be so much cooler if they looked more *realistic*. This was often done for the art on the cover, but when you got to the inside art though, it just wasn't as detailed. After years of practicing, I see why a lot of inside art isn't extremely detailed; it takes **forever** to get that detail. This is why I decided to concentrate on becoming a cover artist.

During my high school years I took a lot of art classes and learned art history, different techniques and styles of art. I became very interested in pointillism and with the impressionist artist and how they accurately and objectively recorded visual reality on canvas. From there on, I started trying to master a style that would convey the same principles using pen and ink.

I started using nib pens and an ink well. I eventually switched to using Rapidograph technical pens. I used several different sizes, but ended up using only two sizes, both of which I still use to this day: a size .18 for real fine details and a size .30 for larger detail and shading. I tried using a pen smaller than .18, but it would often clog from paper fibers getting into the pen's tip from the needle of the pen digging into the paper surface.

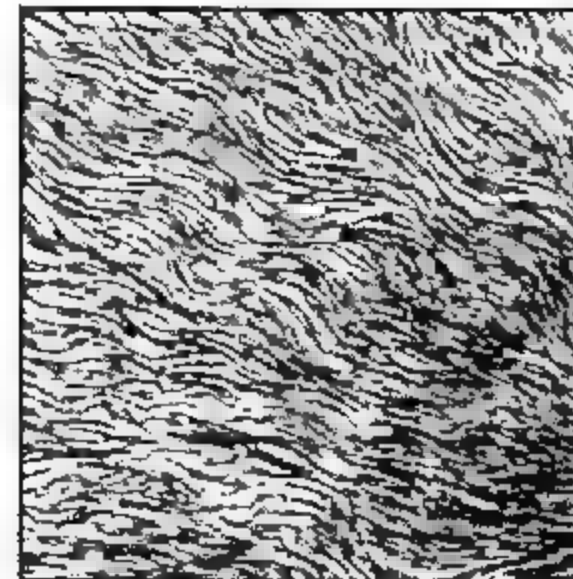
If you draw on illustration board with a real smooth surface, this is much less likely to happen.

I usually draw on acid-free 300 series Strathmore smooth Bristol paper. I choose to use this paper because it doesn't bleed, doesn't fade and I can roll the final drawings up when shipping to people. To avoid any bleeding on a paper like this and others, place a blank piece of scrap paper under your drawing hand so that the acid/oil/perspiration, et al, from your hand doesn't get onto the paper and cause problems later.

I use many techniques in the artwork I've created throughout the years to best convey my ideas in a realistic manner. Many of the techniques can be used no matter what the subject matter. For example, I use the same principals to draw human hair as I would for an animal's, by simply using variations or different directions and lengths. Usually, for hair I draw straight or curved lines close together (1).

The humorous part of many of the techniques is that it is a variety of scribbling layered just right to create a realistic look.

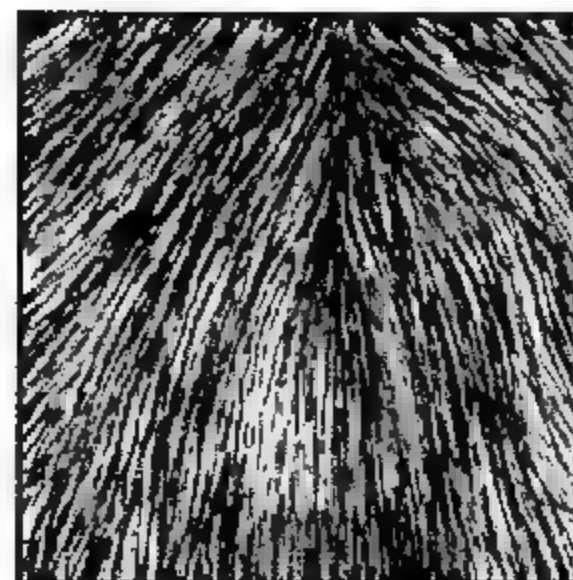
Unlike comic book art which will shade something completely black for a shadow area, I usually continue an "X" (2) motion or circles (3) over and over again



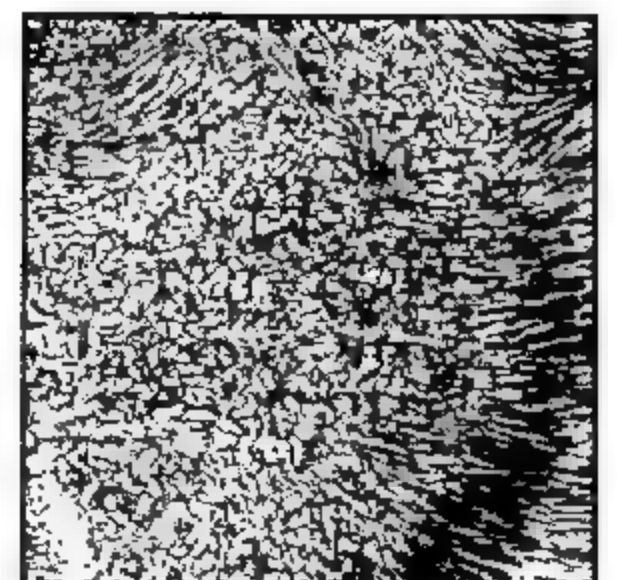
Animal Hair  
Thick, Long hair  
Gorilla, Tiger, etc.



Human Hair

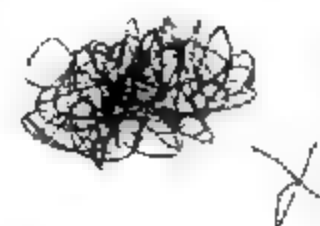


Dog Hair  
Thick, Long hair

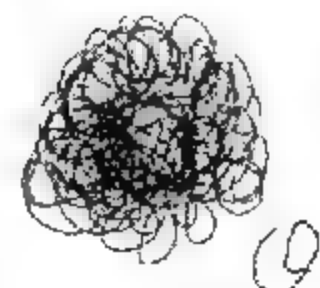


Dog Hair  
Thin hair

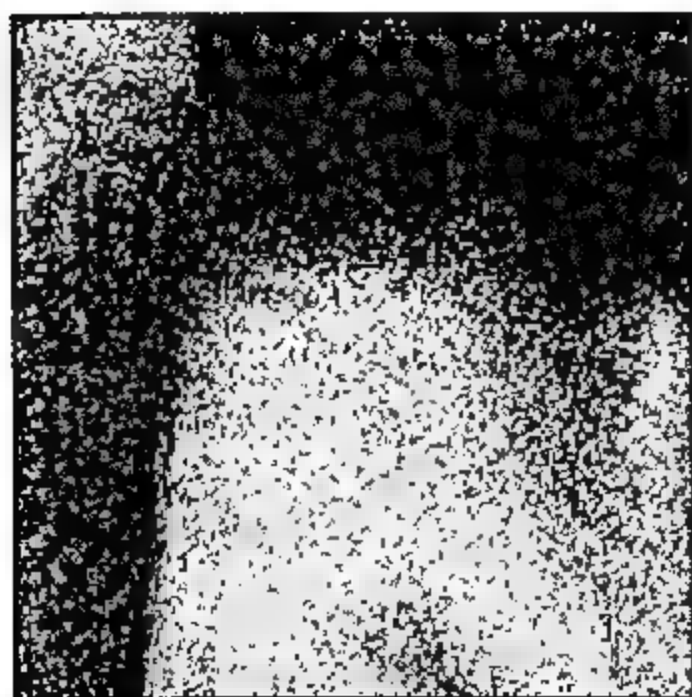
2. "X" motion



3. "O" motion







4. Gradient fades.



5. Gradient borders/edges

until I get the darkness I want. This gives it more realistic shading than just a solid black. Then, I'll usually blend off the edges of a dark shadow with small dots to make a gradient fade (4).

I hardly ever actually line-draw my art. By this, I mean that I don't draw eyes, noses, the figures outline, etc. with solid lines. I'll usually convey the borders of such items with a makeup of dots. This creates a more photo-realistic illustration rather than a more cartoon/caricature look. You can define the borders by creating a heavy dot pattern on the outside, then softening it inward with fewer dots (5).

Besides having some good drawing pens and good drawing paper, there is one more thing you will definitely need to do photo-realistic illustrations: **patience** and lots of it. To achieve a photo-realistic illustration, it takes countless hours to complete. Depending on the size of the drawing it can sometimes take me several hours just to complete a few inches of illustration. The majority of my illustrations take at least 10 hours to complete. Some illustrations can take 40 hours or more, but while this may seem like a long time, in the end it's definitely worth the time spent.

If you get discouraged by how long it's taken, then you're probably doing it right.

Often I'll work on 3 or 4 illustrations at the same time because at times it can get really boring looking at the same drawing constantly. This way I can get more work done at one time. It's always good to give yourself plenty of time to complete an illustration for someone, as it is real time consuming so I try not to take too many projects on at one time.

I hope this encourages you to pick up a pen and try this technique of drawing. It's very rewarding and is often a relaxing thing to do at the end of a busy day. For me it is, anyway. Check out my website for current news and illustrations:

[kevingrahamart.com](http://kevingrahamart.com)





# Artists, Portfolio Review

## Prep Checklist

*A helpful guide for artists and writers from your pals at Dark Horse, courtesy of Randy Stradley and Chris Warner*

You love to draw. You're working hard to improve your skills. You think you just might have what it takes to crack the professional ranks. So, your next step is to show your work to a professional editor from a major publisher, right?

Wrong!

This can work for you in a smaller, informal convention setting, where editors might have time to critique and chat, but at the larger shows (such as Comi-Con International) portfolio review is premium time: all major publishers share the same goal, to find the top new talent available. Hundreds of artists will be showing their work, and perhaps one in a hundred has what it takes, so an editor's time must be used judiciously. At major shows, there is rarely time for editorial critique. Consider this: an editor's job is to find artists whose work is polished enough that they could start on a professional assignment today.

With that in mind, before showing your work to an editor, get some educated opinions. Now, the views of your friends and family are probably heartfelt and sincere, but they are not necessarily informed or credible. Seek out the opinions of working professionals.

The good news is that if you attend a convention, you should have no trouble finding battle-hardened professionals sitting behind tables all day long, and most will be happy to give you an honest critique. In fact, ask them to be 100% honest with you.

If you show your work to four or five professionals and the majority tell you that you're ready for prime time, you're in luck. It's time to show your work to an editor. The flip side, however, is that if the professional consensus is that you have more practice ahead of you, then you're not ready to show your work to an editor. In fact, doing so is a waste of your time, too: most editors are not artists and are not qualified to tell you exactly, precisely what you need to do to improve your drawing, your anatomy, your composition. Instead, spend your time getting critiques wherever you can from working freelancers.

At a major convention, there will be dozens of professionals in Artists' Alley. Show them your stuff, get their advice, listen and learn. They'll have their original artwork on display and are usually happy to discuss specific techniques, how they developed their skills, what kind of classes or schools they attended, etc. A couple of hours spent in this fashion will serve you far better than sitting in line for two hours just to have an editor tell you, "Sorry, but this isn't what I'm looking for. Next!"

For many aspiring artists, showing work to an editor is seen as a rite of passage of some kind, an end in itself. Unfortunately, those artists are usually disappointed by the experience because they have not thought through what their goals should be when showing their work. Becoming a professional comics artist doesn't happen overnight. It requires a lot of dedication and hard work. Until you've studied the craft and learned the essentials, you have nothing to gain by showing your work to an editor.

---

Okay, let's assume for the moment you've passed the audition and it is indeed time to talk to an editor. Showing your work to an editor for the first time—especially in a convention setting—can be an exhausting, nerve-wracking event. It's likely you'll have to wait in line for several hours with other artists vying for the same handful of jobs, and watch as those ahead of you take their turn. By the time you reach the head of the line, you may be tired, hungry, or dying to use the restroom. You may be nervous, excited, or filled with dread—all natural reactions when you're submitting your work to a stranger for judgment. You may discover afterwards that you failed to voice all the clever things you were going to say, or that all of the questions you had planned to ask were forgotten. (For this reason, you should write them down ahead of time and consult your list at the end of the review.)



Likewise, the editor may be tired as well. He or she has perhaps seen dozens of portfolios already that day and has repeated the same advice to probably ninety-nine percent of those who have come before you.

Put it all together and it's a recipe for miscommunication, conflicting expectations, and possibly dashed hopes. Below are some steps you can take to create the best possible experience for both yourself and the editor, and to ensure that the hours you've put into preparing your work and waiting in line are worth the effort.

## **REMEMBER: PORTFOLIO REVIEW IS A JOB INTERVIEW**

Would you apply for a job as a brain surgeon if you weren't already a qualified brain surgeon? Of course not. Drawing comics is a job like any other, with its own set of necessary skills and qualifications. Come to the interview prepared to show that you're qualified.

If this is your first time showing your work, the odds are stacked against you walking away with an assignment, but you can still learn and benefit from the experience.

## **WHAT YOU SHOULD EXPECT:**

Two to ten minutes of an editor's time. Period.

The editor will look at your samples and discuss them with you. He or she will tell you what they like about what you've done, as well as areas they think you could improve upon. They may invite you to send them more samples in the future. There is a very, very slim chance that the editor will like your work enough that he or she may offer you a job on the spot, but don't expect it. Look upon this as your first opportunity to develop a professional's "thick skin." Editors are often harried and tired at conventions, and they aren't always at their best. If you receive brusque treatment, don't take it personally. Keep in mind that the editor's primary job is to find creators who are accomplished enough to take on an assignment right now—not a year from now. Don't expect a detailed critique.

## **WHAT TO BRING:**

### **Pencillers:**

**Five or six consecutive story pages showing panel-to-panel continuity.**

Pick a story or sequence that shows your range: a quiet scene followed by an action scene; scenes that demonstrate how you handle a wide variety of subject matter, including regular people, street scenes, cars, buildings, trees, animals, etc. The more range you can demonstrate, the more likely you are to land a job. You may bring more work to show, but don't count on the editor looking at every single page you've ever drawn. Don't bring inferior work from two years ago to show how much you've improved. How much you've improved is irrelevant, and any substandard work will detract from your presentation. Show only what you feel to be your best work.

**A copy of the script or plot from which you worked.**

If you drew your story sequence from a written plot or script, bring it along. The editor may not ask for it, but if they want to compare what was asked for in the script with what you've drawn, you'll be able to show them. If you also plan to show inked work, bring good, readable copies of the pencilled pages.

**If your inks aren't of professional quality, you're better off not showing them.**

Concentrate the review on what you do best. No editor expects you to be accomplished in every aspect of the field. Show only what you feel to be your best work.

**If you wish to show pinups or other single-page illustrations, show them last—after your story pages.**

While it's true that editors hire artists to produce covers and the occasional pinup, the vast majority of work available for artists is drawing story pages (the average comic book has twenty-two pages of story and only one cover). An editor needs to know you can tell a story with pictures.

**An envelope containing copies of the work you're showing with your name and contact information on every single page.**

The editor may or may not ask you to leave copies of your samples. If he or she does, you'll be prepared.

### **Inkers:**

**At least six story pages showing panel-to-panel continuity.**

Pick a story or sequence that shows your range; scenes that demonstrate how you handle a wide variety of subject matter, including regular people, street scenes, cars, buildings, trees, animals, etc. The more range you can demonstrate, the more likely you are to land a job. If possible, obtain pencils from a variety of artists of varying styles. Show only what you feel to be your best work.

**Good, readable copies of the pencilled pages from which you worked.**

An editor will absolutely want to compare your work with the original pencils.



**An envelope containing copies of the work you're showing (and copies of the pencils) with your name and contact information on every single page.**

The editor may or may not ask you to leave copies of your samples. If he or she does, you'll be prepared.

#### **WHAT TO DO:**

**Use the time you spend in line to prepare.**

Hopefully, you will have prepared your portfolio before ever getting into line for Portfolio Review, but while you're waiting, take another look at it. Make sure that it is well organized and that the pages you wish to show are in the front of the portfolio and in the correct order. Talk to the people in line ahead of you and behind you. You're going to be there awhile, so you may as well take advantage of each other's knowledge and experience. Compare experiences, share tips, and critique one another's work. It's not altogether improbable that the person sitting next to you may one day be a fellow professional, a collaborator, or a helpful contact.

**Treat the review session like a job interview.**

You don't have to dress up, but be neat and clean. Speak clearly. Make eye contact. Let the editor know you're engaged in the process. Try to relax. If the editor didn't want to look at your work, he or she wouldn't be there.

**Listen to what the editor has to say.**

That's the reason you've been waiting in line. Take notes. Don't be afraid to ask questions if you don't understand what point the editor is making or the terminology he or she uses.

**Let the review end when it's over.**

Yes, this is your big chance, but remember what we said about not setting your expectations too high. If the review session appears to be at an end and the editor has not offered you a job, it is permissible to ask him or her if they'd like to see more of your work (assuming you've brought more to show), or if you can send additional samples in the future. But don't overstay your welcome. Other people are in line waiting for their turn.

#### **WHAT NOT TO DO:**

**Don't apologize for your work.**

If your portfolio is unorganized, or you don't have any story pages to show, or the work is only half finished, then do apologize for wasting the editor's time. However, if you've done your prep work and you've waited in line, let your work speak for itself and allow the editor to get on with the review.

**Don't defend your work.**

Any comments the editor makes will be directed at specific aspects of your work, not you. Listen to the editor's comments and try to learn from them. If an editor makes critical comments about your work, don't try to "explain" them away. Those initial context-free reactions are valuable, because that is what a professional editor is honestly "seeing" when they're looking at your work, regardless of what you intended. If you disagree with the editor's assessment of your work, let it go. Find another editor to whom you can show your work. Arguing with an editor will not change their opinion of your capabilities, and it certainly won't get you any closer to a job. Sure, some editors are jerks (just as some artists are), but there also exists the possibility that he or she knows what they're talking about.

**Don't force copies of your work on the editor.**

If the editor doesn't ask you to leave copies of your work, take the hint. If you force the issue, the editor will most likely accept the copies, but they will end up in the recycling bin before the end of the convention. Top Secret Hint! If an editor asks you for copies, that's a good signal that he or she genuinely likes your work.

**Don't call the editor after the convention.**

The only time it is acceptable to phone an editor after showing them your samples is if they ask you to do so. Other than that, restrict your contact to mailing new sets of samples. Don't send editors the same pages they saw at the convention unless they've asked you to.

The most important thing to remember when showing your work to an editor is that this is your first contact with a new aspect of the comics industry. If you've been a lifelong comics fan, this is your opportunity to see things from the side of the people who create comics for a living. Even if it's just for a few moments, you've been invited behind the scenes. Take advantage of the invitation, use the opportunity, and learn from the experience.

#### **For Writers:**

We've saved writers for last because, unfortunately, conventions are not ideal places to present stories or scripts to editors. Art can be looked at and evaluated in a few seconds; reading a script takes time – more time than an editor has available at a con. Writers' guidelines can be found at [www.darkhorse.com](http://www.darkhorse.com): go to the "Help" menu and click on "Submissions."

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## ***Alternate Avenues:***

# **A Look at Mark McKennas Book, Banana Tail**



*TM Mark McKenna*

Mark McKenna has come a long way in some 20+ years of doing comics. Having worked on over 300 comic book issues, inking about 6000 pages along the way, he's taking a chance on self-publishing his own children's book, **Banana Tail**.

**Sketch:** *What do your kids think about you doing comics, et al?*

**Mark:** It's more exciting for their friends than it is for them. I think it's like that with any profession. Artists, actors, garbage men, you name it. My daughter is good at working the free sketches at conventions using my name though.

If my kiddy book *Banana Tail* hits it big, it will be more exciting for them. They were here for the inception of it. In fact I used them as sounding boards and guinea pigs for the original ideas.

**Sketch:** *Tell me about **Banana Tail**.*

**Mark:** *Banana Tail*. Ahh, yes. *Banana Tail* is my pride and joy. I own it. I created it with my father and have been working on my plan to get the limelight to shine on *BTail* for 9 years now. When my father passed 4 years ago, I decided to step up the process and not wait for it to get picked up by a publisher. I had some very near misses with Goldenbooks and even Simon and Schuster gave me a second look. The idea that these companies gave me the time of day, yet passed on *BTail* made me believe I had something there, even though they weren't willing to take the leap of faith on it.

Within 6 months of my father's passing, my wife and I decided to spend the money and publish a softcover origin of the monkey and build a grass roots attack plan. Within 4 months of printing the book, I sold out my print run by going to schools and then had the book reprinted. The grass roots angle came to a halt when I signed a contract with a fledgling publisher with big aspirations. I put all of my trust in his ideas and visions



but, unfortunately, nothing came from it other than a new version of my book. A hardcover, repainted and reimagined vision.

Currently, it's back in my hands and I am continuing to go forward with *Banana Tail*. I have completed Book #2, *Banana Tail Tales and Activities* and have a 6-minute computer-generated film being made by a film school in Florida. If you want to see a 48-second teaser of the CGI style, please take a look at my website. I expect to make *BTail* a household name in the vein of Curious George or Winnie The Pooh. It will be my life after comics.

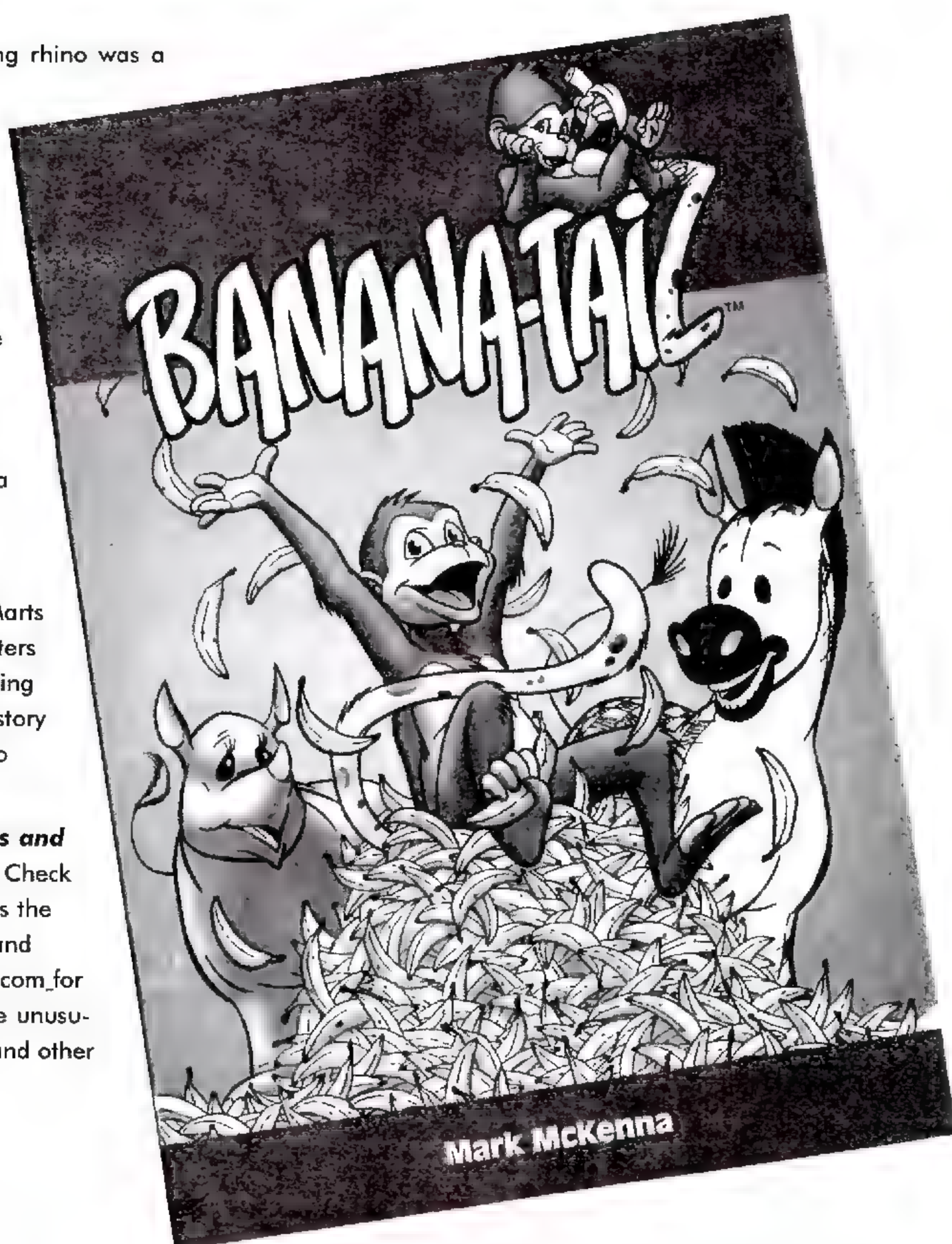
**Sketch:** Tell me about some of the characters in *Banana Tail*.

**Mark:** *Banana Tail* was the brainchild of my father, who actually imagined him having a banana for a tail, but it was simply too bizarre to go through with. He also created *Tic Tac*, the plaid zebra, but imagined him with a tic tac toe board pattern. I thought the plaid was more aesthetically pleasing to the eye.

Reena, the mood-color changing rhino was a combination idea that started with *X-Men* group editor Mike Marts, pre-Marvel honcho days. It ended up that I spent a lot of money putting this product together and trying to market and solicit it, so I paid Mike a kill fee to have the characters revert back to me, after originally planning to go in to *Banana Tail* as co-owners. I was responsible for making her a mood-color changing rhino though.

Eggboo was another idea that Marts came up with. I still have characters that I have created that I'm waiting to show off, but I want to tell a story with each of the 3 best friends to start.

Issue #2 of *Banana Tail's Tales and Activities* is due out this spring. Check it out and while you're at it, pass the info along to your local schools and libraries. Go to [www.bananatail.com](http://www.bananatail.com) for more about the monkey with the unusually-colored tail and his friends and other cool stuff.





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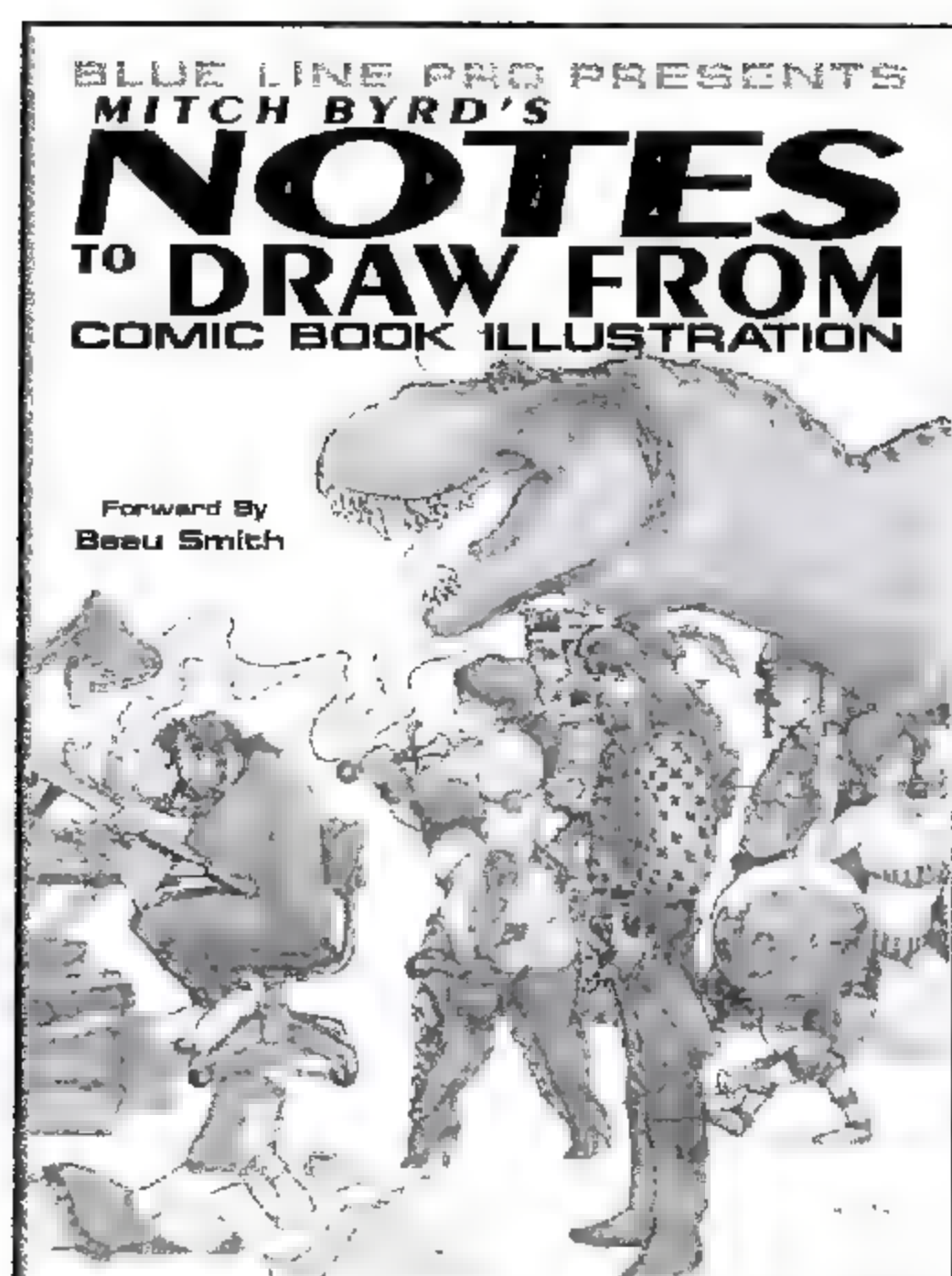
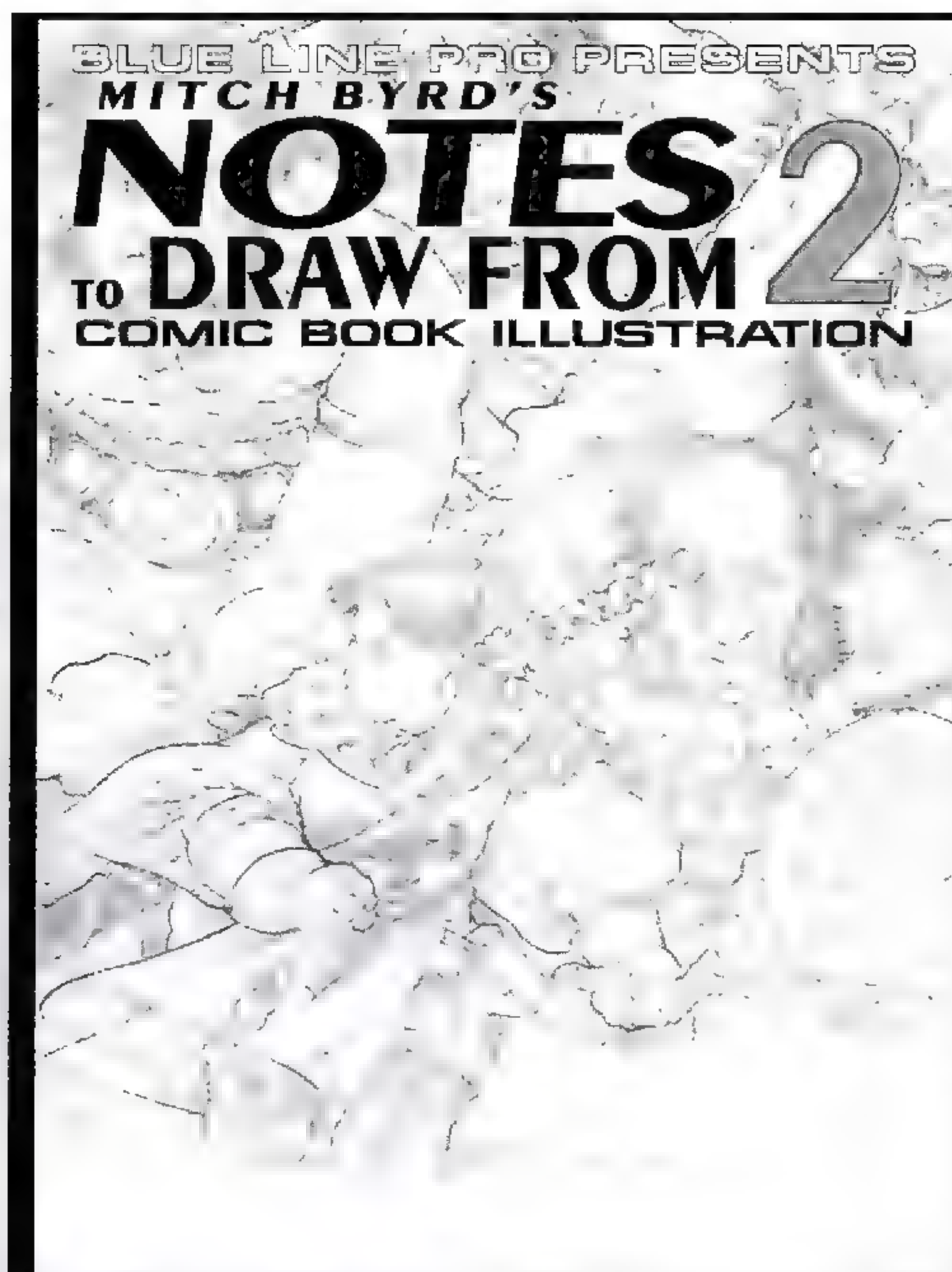
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## Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to [sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com). With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

[sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com),

Just finished reading **Sketch #28** and this issue was truly a delightful read. Especially enjoyed Jason Howard's **Designing a Comic Book Cover**. Let me throw in my thoughts. If you have a truly wonderful cover, it will be like eye-candy to the purchaser. I can't tell you how many times I have seen some outstanding comic book covers that practically jumped off the racks and into my fat little fingers. Some of these comics with outstanding covers have a horrible storyline, but yet the cover was so incredibly fantastic to look at, I had to purchase the comic book. If you have an eye-catcher cover, you will most likely sell a lot of comic books. If Alex Ross is doing your cover, you have an instant hit. Eye-catcher covers also work on DVDs. I can't tell you how many times I have rented a DVD that has an eye-catcher cover and learn later that the movie is horrendous. If you can catch your fans attention with a great comic book cover, you have caught the fish with your bait!

Sincerely yours,  
Paul Dale Roberts, Jazma Czar  
Jazma Online!  
[www.jazmaonline.com](http://www.jazmaonline.com)

Paul,

I agree with you comic book covers are important. I've been known to buy an issue just because of an Alex Ross cover or one by George Perez. I believe Jason's article hits home on the impact that covers play in our industry.

Bob

Hello,

I saw that Blue Line provides printing for comics and I had a

few questions: The comic is on standard boards. How do I send you the comic boards/copy of the boards, or what method do you prefer? I saw the address in Florence, KY; is this the address to send it to?

How long does it take for the complete product to be completed and shipped?

Do I include payment or will I be invoiced? Do you take checks? If so, who would you make it out to? Sorry about so many questions.

Thanks,  
Greg Sitkowski

Greg,

I've included your letter here because we get asked these questions very often. The best way to send your artwork, if possible, is to have it scanned to the sized that it's being printed. We can scan your original artwork here at Blue Line if you don't have a source for scanning. All images should be 300 dpi and saved as .tifs. All artwork should be sent to the KY address, but before sending please call to arrange a quote and a schedule on printing of your book.

Bob

Hi,

You guys should also consider developing a forum (which can be done for free or next to nothing) for your customer base and prospective artists to show off their work like Digital Webbing.

Just another thought.

Dave

Dave,

We have been discussing a blog or forum of some kind. It truly comes down to time, but with Bill Nichols on board we may have to

review the subject and see what we can do.

Bob

Hey guys!

I hate to do this, but I kinda have to complain a bit.

I used to subscribe to **Sketch Magazine** and loved it. I chose not to renew due to finances and opted to buy issues off the shelf when funds permitted. I haven't bought the magazine in a while, but just picked up #28. I gotta tell you that, for \$5.95, I was a bit disappointed. Most of the magazine was a catalog for Blue Line Pro and the rest had very short, snippet-like articles, except for the main interview. To top it all off, the main article (and one of the others) was about a writer/writing rather than drawing. I finished the magazine in about 15 minutes.

I know that Beau Smith is now over at the **CBG** and I don't know if you've lost others, but there must be more substance you can put in the magazine.

Honestly, it looks like it is about to go out of print, and that would be a shame because it was the only mag out there like it.

Just wanted you to know.

Thanks for listening.

Dave

Dave,

If you've ever read one of our letter columns, you'll know that we take on the critics as much as the praise.

The complaint about the Blue Line Pro catalog is something that we get but I believe if you take a look at most magazines that every other page is an ad. Instead of doing this, BLP has asked to place their catalog in the magazine thus making the magazine profitable to keep



going. Without ads, no magazine can stay in business. We just decide that the BLP catalog would benefit more industry artists than some car or toy ads.

Beau knows that the door is open for further articles but at this time feels he has covered the creating arena as much as he can. However, if you have a suggestion for Beau to cover, I'll be happy to pass it along.

I truly felt that **Sketch** #28 was one of our best issues in the recent past. As they say, you can't please everyone all the time. I hope that you give us a second chance.

Bob

Hi,

I was wondering what art board would work best using Penstix black (india ink quality) markers for inking?

Thanks,  
Robert

Robert,

Any Strathmore boards would work well with Penstix pens. BLP offers Strathmore under their Premiere series.

Bob

Dear Blue Line Pro,

I live in Australia and have had very little luck finding Strathmore goods over here. I was looking at the Strathmore 400/500 art boards and at the sketch pads. I am really after something that doesn't contain the blue border ruling as I am more into concept art than comic book creation. What I would like to know is how different the quality of the art boards is to the quality of the paper in the art pads? If you could let me know, I would appreciate it greatly.

My next question is about the Higgins India Ink. I have heard it is an excellent ink, and would just like to know how well it works

running through a fountain pen (Rotring, Faber-Castell, etc). I have tried many of the more expensive writing inks (Delta, Aurora, Lamy) and although they have wonderful flow, they are either quite transparent blacks or very dark blues. I am after something that is a lot more of an opaque black that won't end up clogging the mechanisms of my pens. I know they say it is pen-friendly, but I would just like to know if you have any experience with running it through these sorts of pens.

Thanks in advance for taking the time to answer my questions.

Sincerely,  
Matt Lanham

Matt,

The Strathmore paper that BLP uses for their Premiere series of comic book art boards is the same paper Strathmore uses to make their Strathmore art pads.

Higgins is a fine ink to use for inking comic books. Also, you can try Pelikan but it seems to be a little thinner. I have heard of comic book artist boiling down inks to thicken them. I've never tried this but with Pelikan no longer offering their Green label brand, I may have to try it. I know...How about an article on boiling down inks for **Sketch**!

Bob

What is this crap? What happened to **Sketch**? Where's the glossy pages? What the...

Ray

Ray,

As I've explained before, **Sketch** is a project of experiments and evolution of the printing. We will continue to try different ways of publishing **Sketch**. Something far more important than the glossy paper are the written words and the illustrations. The knowledge that these creators are willing to share

is outstanding and each creator should be praised for taking the time and energy to share their experiences and advice.

Bob

Hi Bill,

While it was cool to finally receive **Sketch** #27, it was twice as cool to read your intro. Yet another former member of APA-5! You may or may not know that APA-5 is still going strong. We don't have as many artists as I would like right now, but we do have a number of pretty good writers. We have a website at [www.apa5.com](http://www.apa5.com). Check it out if you ever have some free time. Good luck with **Sketch**. It sounds like you're working hard to get it back on track.

Mike Munshaw

Thanks, Mike,

As you know by now, I've very much aware that APA-5 is still out there. I have some great memories of the apa. APA-5 and others like it are where I met several people who've gone on the "pros", some of whom are still my buds to this day! I'm getting some of those former Fivers to contribute some of their knowledge to **Sketch**, so be on the lookout!

I'm also going to be working on giving folks a variety of places to stretch their creative wings, and APA-5 will be on that list. More on that elsewhere. Thanks, again, Mike.

Bill

Send all your letters and questions to: Sketch Magazine, 166 Mt. Zion Road, Florence, KY 41042 or email [sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com)



## Five Page Process

by Jason Howard



The following is a little bit of the process that I use in creating a page. It seems that I am always modifying this and trying different things, but this is an example of my normal approach. I picked a page that I struggled with a little as it makes for a little more fun!



The first thing I do is read the script (obviously). I enjoy working from Robert's script as it seems focused to me and presented in a manner that allows me to easily visualize what's supposed to happen. After reading the script for a particular page, I grab a regular ink pen and start scribbling out thumbnails.

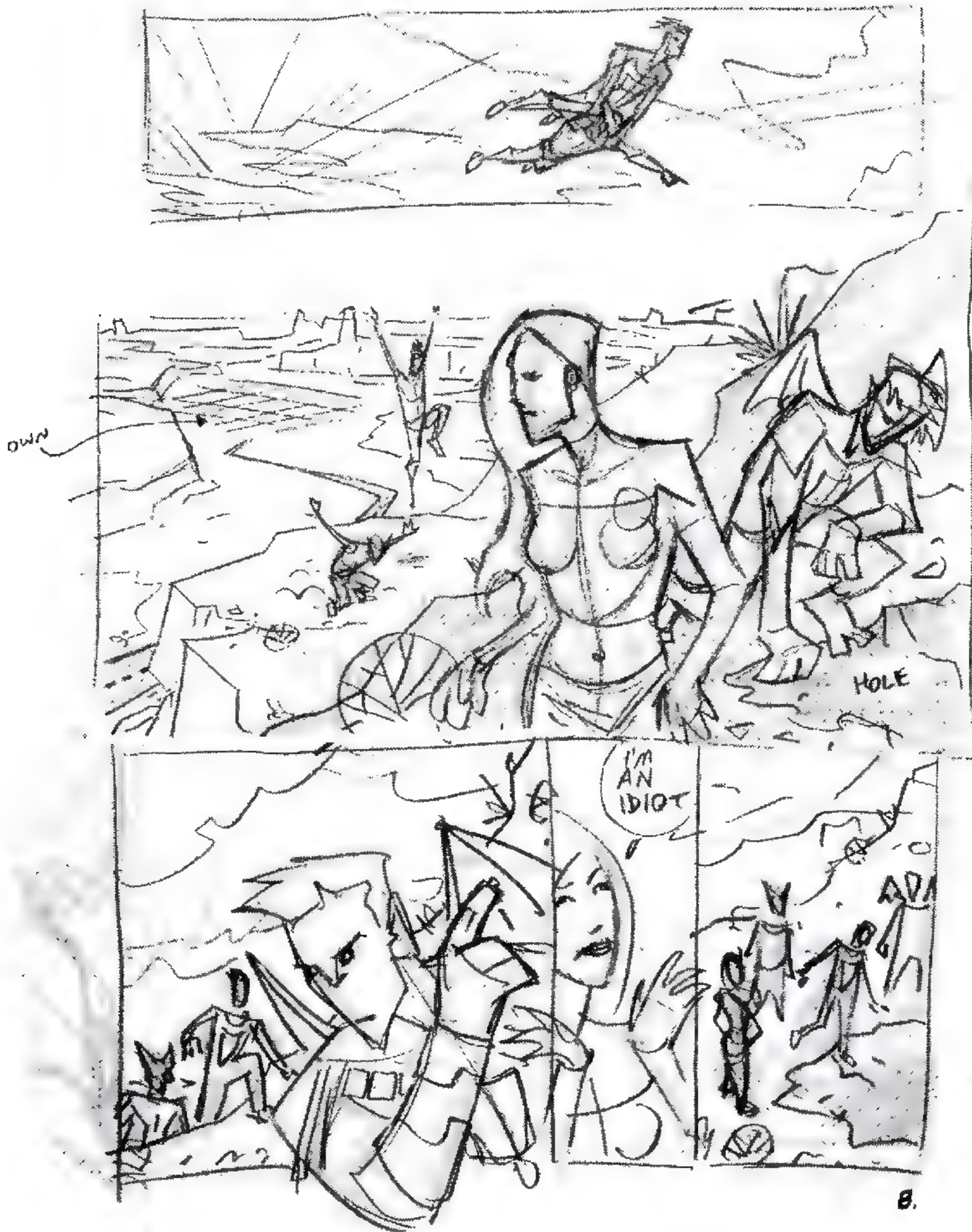
Sometimes, I get something I am happy with right away, other times it takes several tries. All I am looking to do is give myself a rough framework for the flow of the story. Not much time is spent doing these, but if I get a good design worked out here, the rest of the page is much easier. **A** shows my thumbnail for this page done pretty small, about 2" by 3". I like to work on a whole scene at a time, that way I can thumbnail all the pages and then look at the whole thing at once to see how the pacing and the placement of large and small panels fits together. Storytelling is key at this stage. I really try to focus on making things read clearly. I may not always be successful, but I try.

With the planning done, I start drawing. Working about 4" by 6", I sketch the page out in blue pencil, then I tighten it a bit with a soft lead mechanical pencil. I like working small as it keeps me from becoming caught up in the finish of a drawing, and allows me to better focus on the shapes and design of things. **B** shows my final layout. I am using the thumbnail as a general guide but

**A**







adding more detail and tightening and fixing things up a little as I draw. If I need reference I usually get it at this stage. This particular page was supposed to take place in the desert of Utah, so I googled some reference and incorporated aspects of it into my drawing.

With the layout approved, I enlarge my sketch up to full comic page size (10" X 15") and light box it onto good paper. This is where all the finished drawing takes place. I find it easier to work this way, as once I get to this point my storytelling and the basic structure of everything is figured out and I can just draw.





C.



D.



E.



F.

In this example, the center panel is the key panel of the page, it is also the first time in the story that we see Zypher (the female character). Because of this I really wanted to make sure her pose and body language worked. I wasn't real happy with how she looked on the layout, so on a separate sheet of paper I sketched several other poses trying to get something I really liked. **C, D, E** and **F** show some of my sketches, but there were many, many more. I really wanted something with "bounce", I don't know how to describe it, but finally with **F** I got something I liked.

Sometimes for me there's a temptation when a part of a drawing is not working out to just say that what I've already drawn is "good enough". But I often find that if I push through and keep working until I'm happy with something, those are the times that I learn the most. They also often end up becoming the part of a page that I am most happy with. Of course, this has to be balanced with the realities of when the page needs to be completed, but I find that if I say up an extra hour later at night and just fix it, I will be much happier than always looking back at a page and seeing some glaring thing I wish I would have done better. But you need to develop your own way of thinking and dealing with these decisions, over time your approach will go into determining the type of artist that you become.



**G** shows the inks. And **H** is the final colors for the page. When I finish a page, I always like to look at my thumbnail and see if I followed it closely to the final page or if I took a detour somewhere and ended up with something totally different.



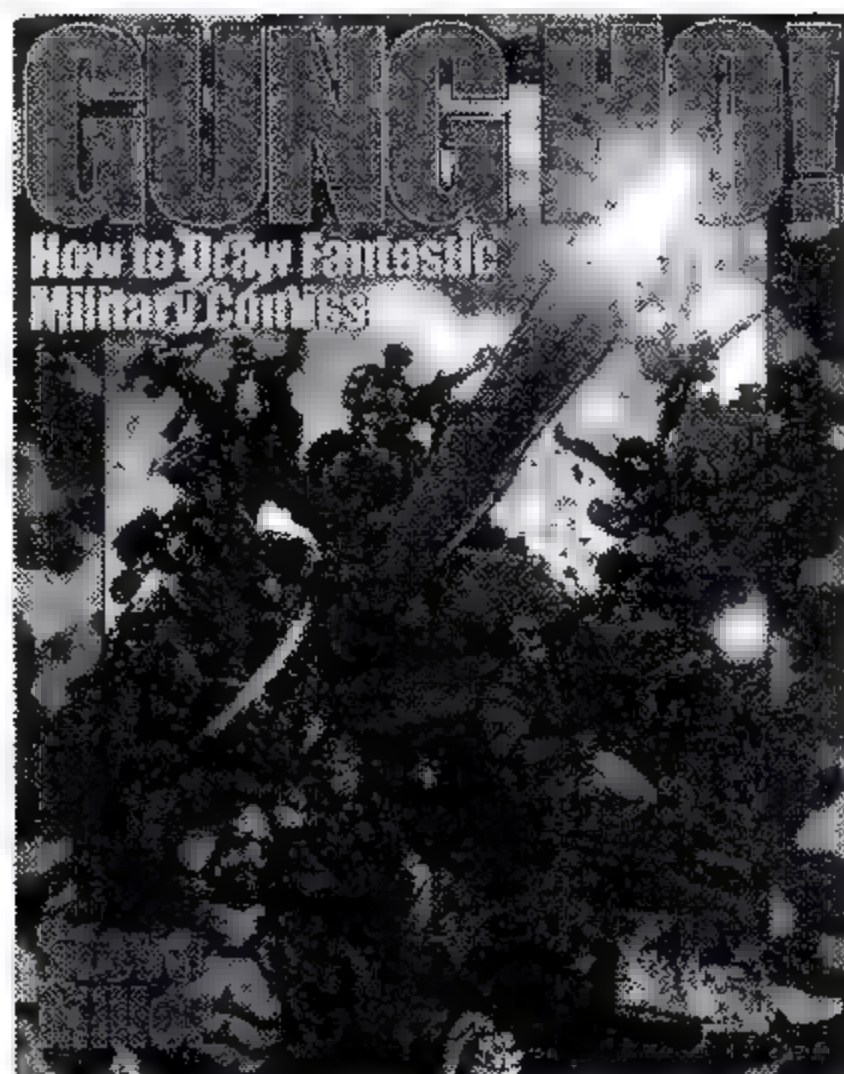
6.







# BOOKS, TOOLS, ETCETERA...



## **GUNG HO! HOW TO DRAW FANTASTIC MILITARY COMICS**

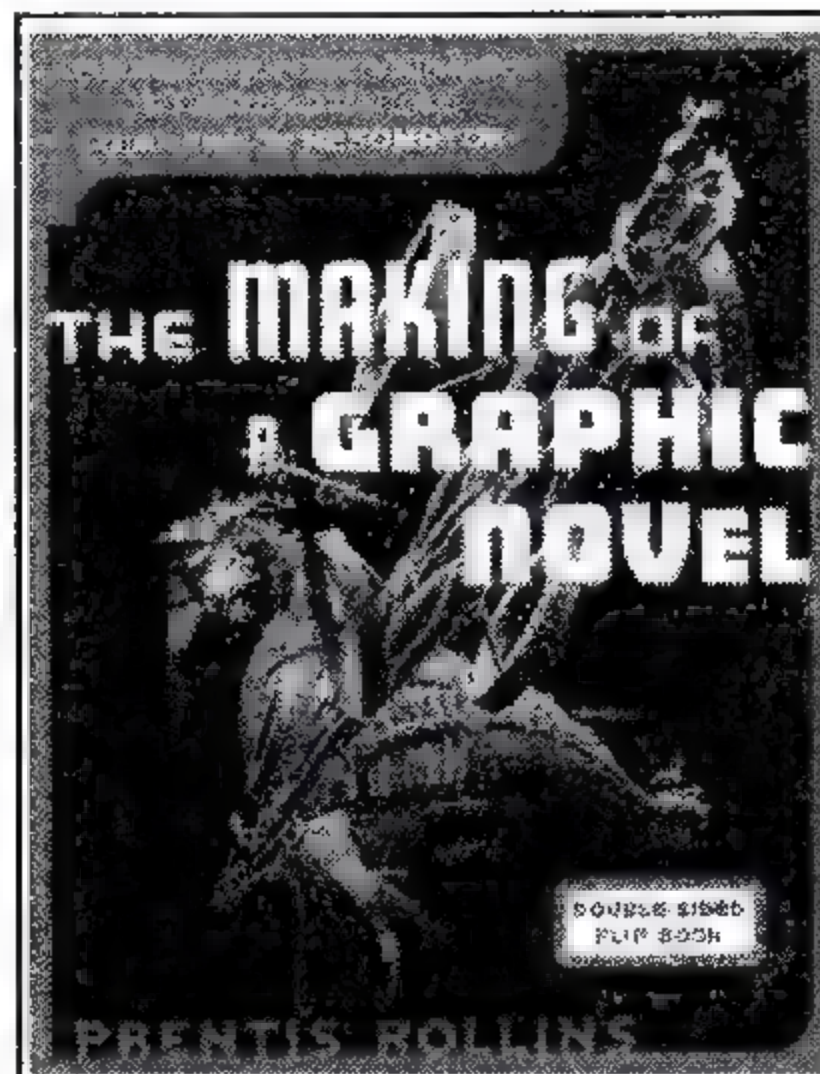
By Steve Miller / Published by Watson-Guptill Publications

\$19.95

ISBN: 0-8230-1661-7

Steve has brought in a talented crew to help on this book: Brett Booth, Dan Norton and Robert Burrows (who is currently working on a book titled *Illustrated Combat Pistol Craft*.)

**GUNG HO!** Offers up over 75 step-by-step illustrations, a brief history of war comics, a chapter on military weapons and vehicles and images of fighting men and women in all units of the military services.



## **THE MAKING OF A GRAPHIC NOVEL: THE RESONATOR**

By Prentis Rollins / Published by Watson-Guptill Publications

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**THE MAKING OF A GRAPHIC NOVEL** offers readers a unique way to learn from the creator. On one side, you have the *Making Of* section where the creator explains how he went about creating his graphic novel. Now, flip it over, and you have the complete graphic novel ready for you to read and enjoy. The how-to side offers many pages of illustrating, writing and finish production work such as lettering.

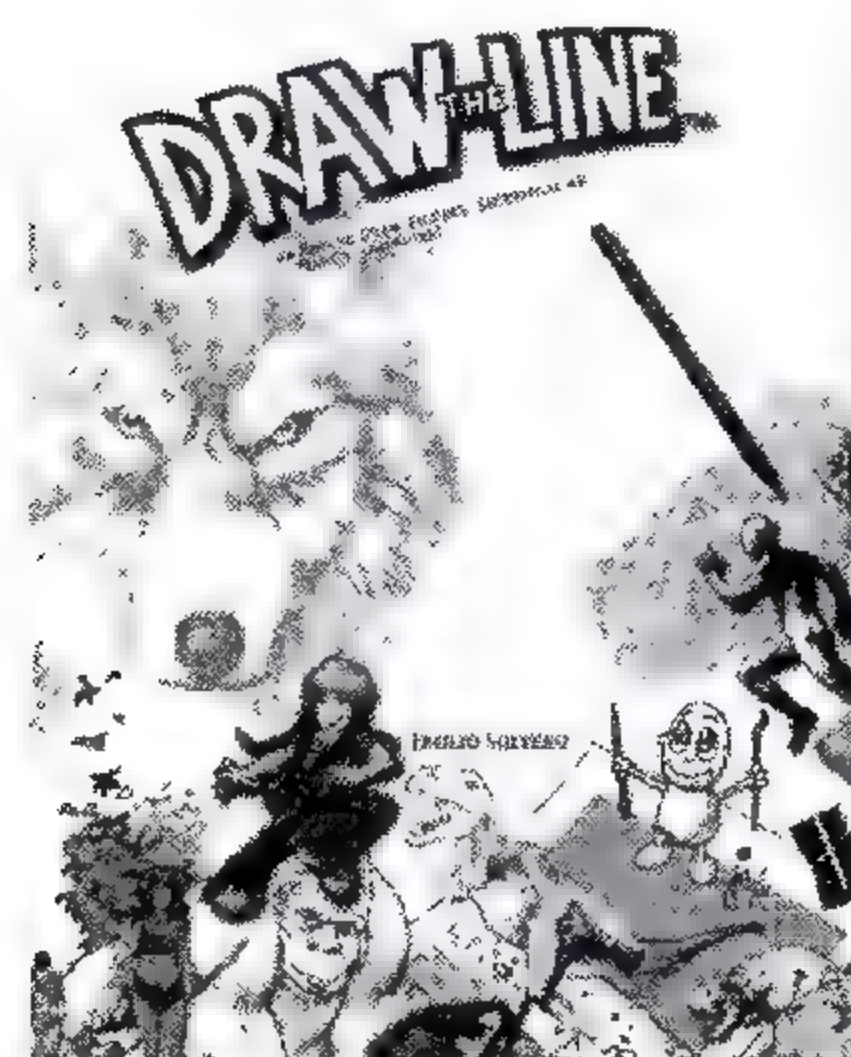
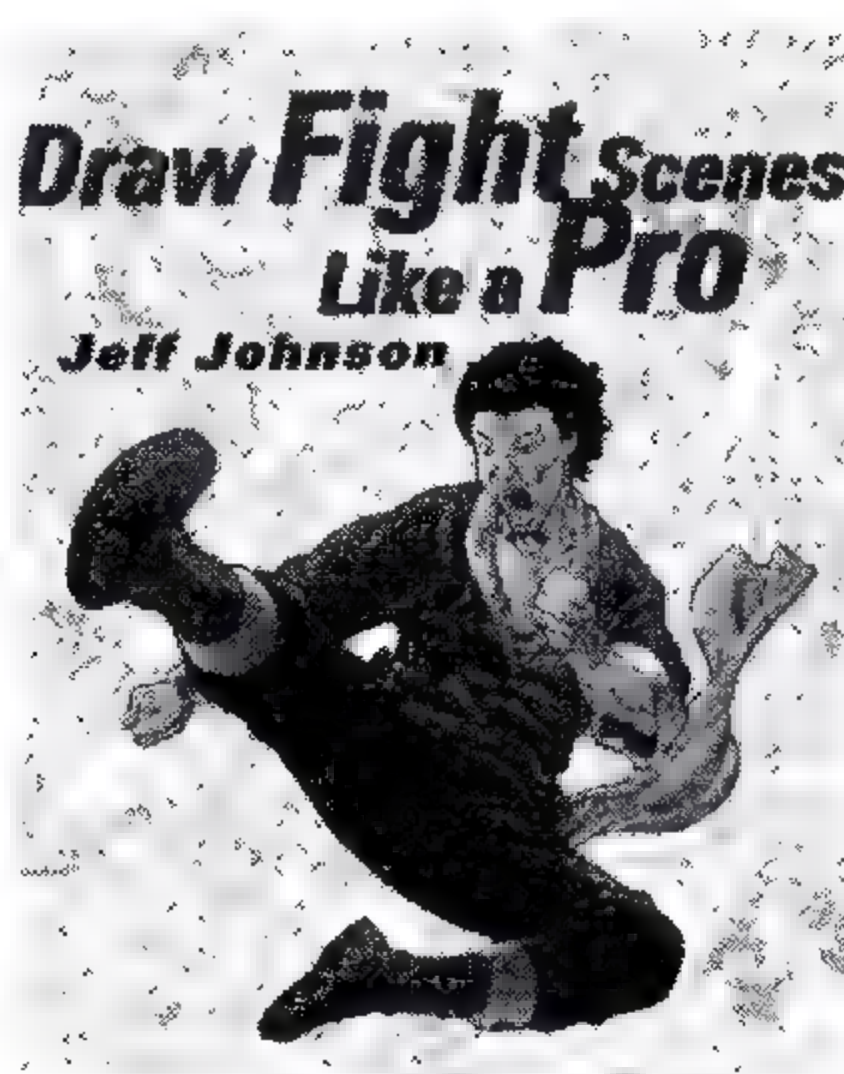
## **DRAW FIGHT SCENES LIKE A PRO**

By Jeff Johnson / Published by Watson-Guptill Publications

\$19.99

ISBN: 0-8230-1372-3

Jeff brings the edge of comic book combat to the forefront. Starting with aikido and kung fu moving to jujitsu and karate, it's all covered in this book. Learn the different stages of a fight scene and how to design original characters from a veteran comic book creator.

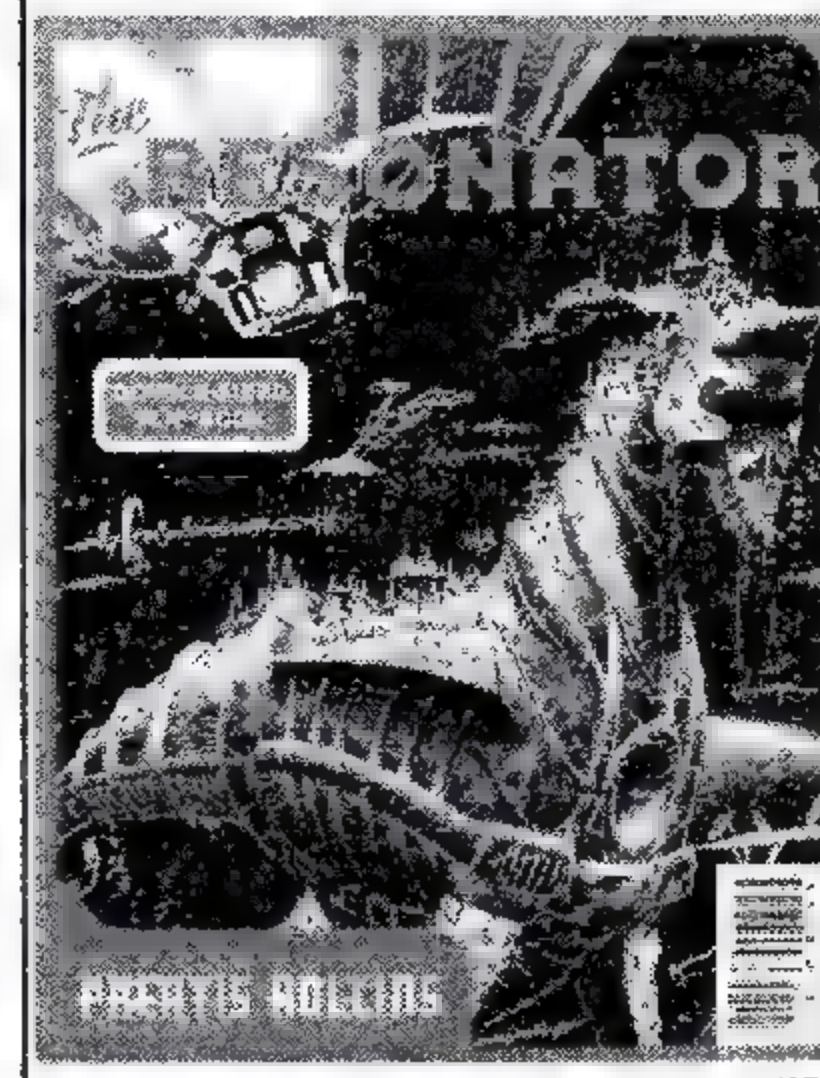


## **DRAW THE LINE**

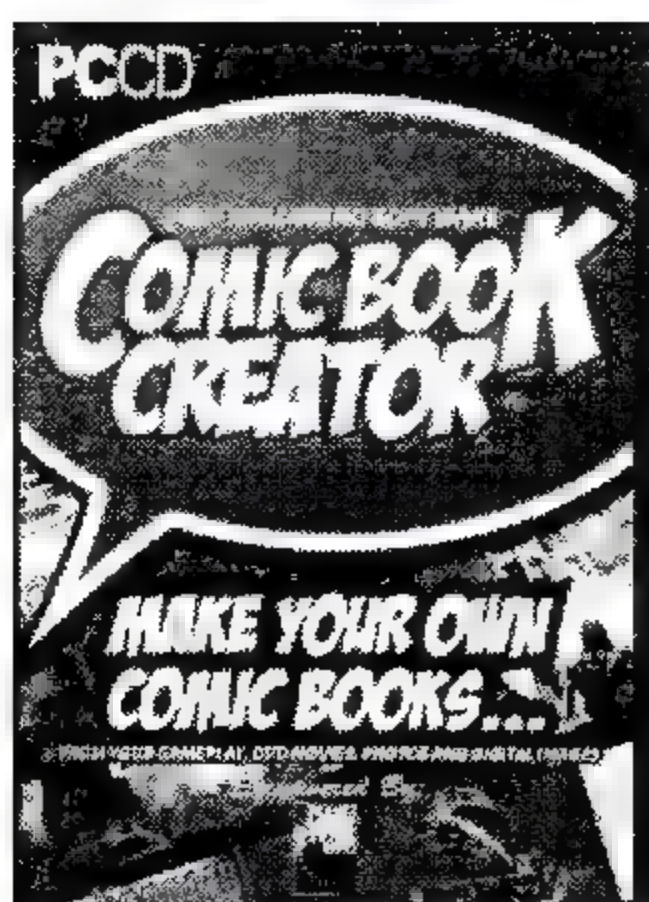
By Emilio Soltero / Published by Sir Press

\$15.95

**DRAW THE LINE** or How To Draw Figures, Sequential Art, Manga, and more! Is a nice break from all the slick packaged book with very little information that we have been seeing for the past year. Draw The Line touches on just about everything that you'll need to draw your comic book. From Illustration to inking to watercolors, figure drawing to backgrounds and much more.



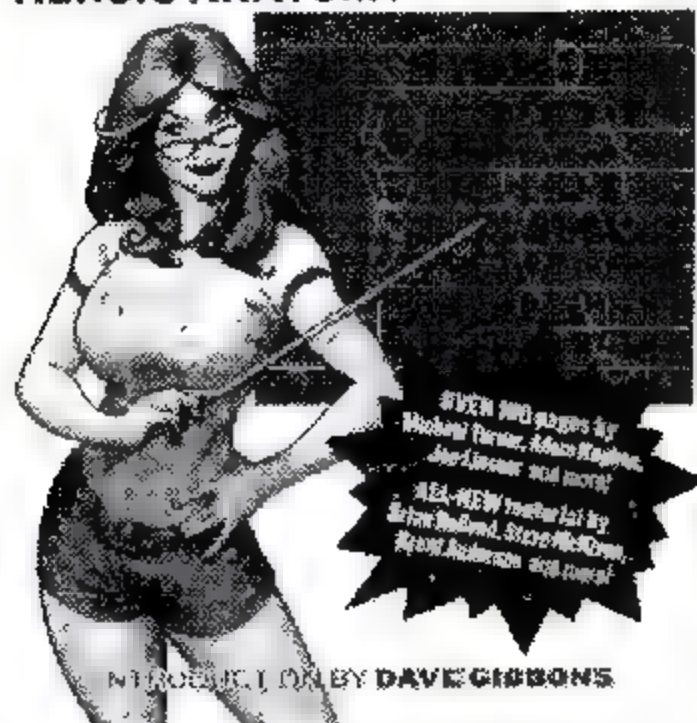




**COMIC BOOK CREATOR:  
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From Planetwide Games  
\$19.99

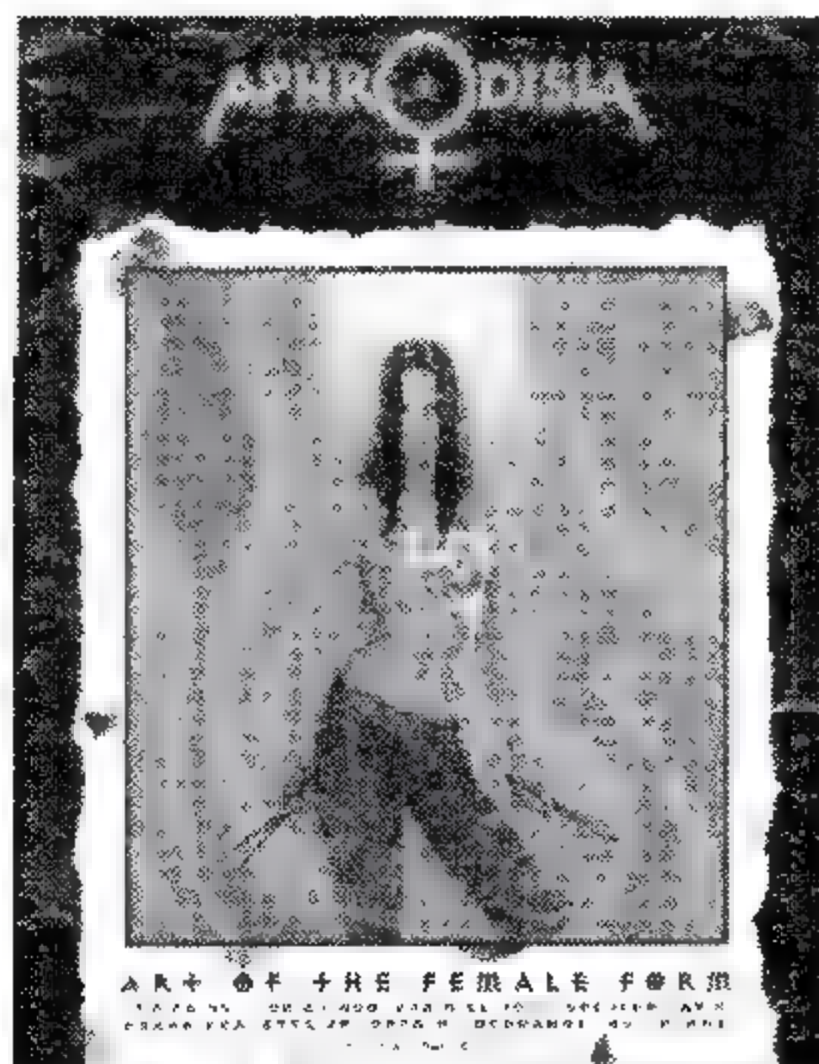
The creators of this software claim that it's super-simple and easy-to-use. I believe that it can help you if you're interested in publishing an internet or e-mail comic. It has some very useful templates and offers an easy-to-use work surface. If you think you'd want to publish your comic online, then this may help with some different aspects of your final production.

THE BEST OF **WIZARD** BASIC TRAINING  
**HOW TO DRAW**  
HEROIC ANATOMY



**WIZARD BASIC TRAINING HOW TO DRAW HEROIC ANATOMY**  
Introduction by Dave Gibbons  
ISBN: 0-9762874-5-5  
\$19.99

**Wizard** has taken their very popular Basic Training book and broken it down into several books. The first is **Heroic Anatomy** which includes many of the articles from the first book with a few new ones from comic book artists, such as Jim Balent.



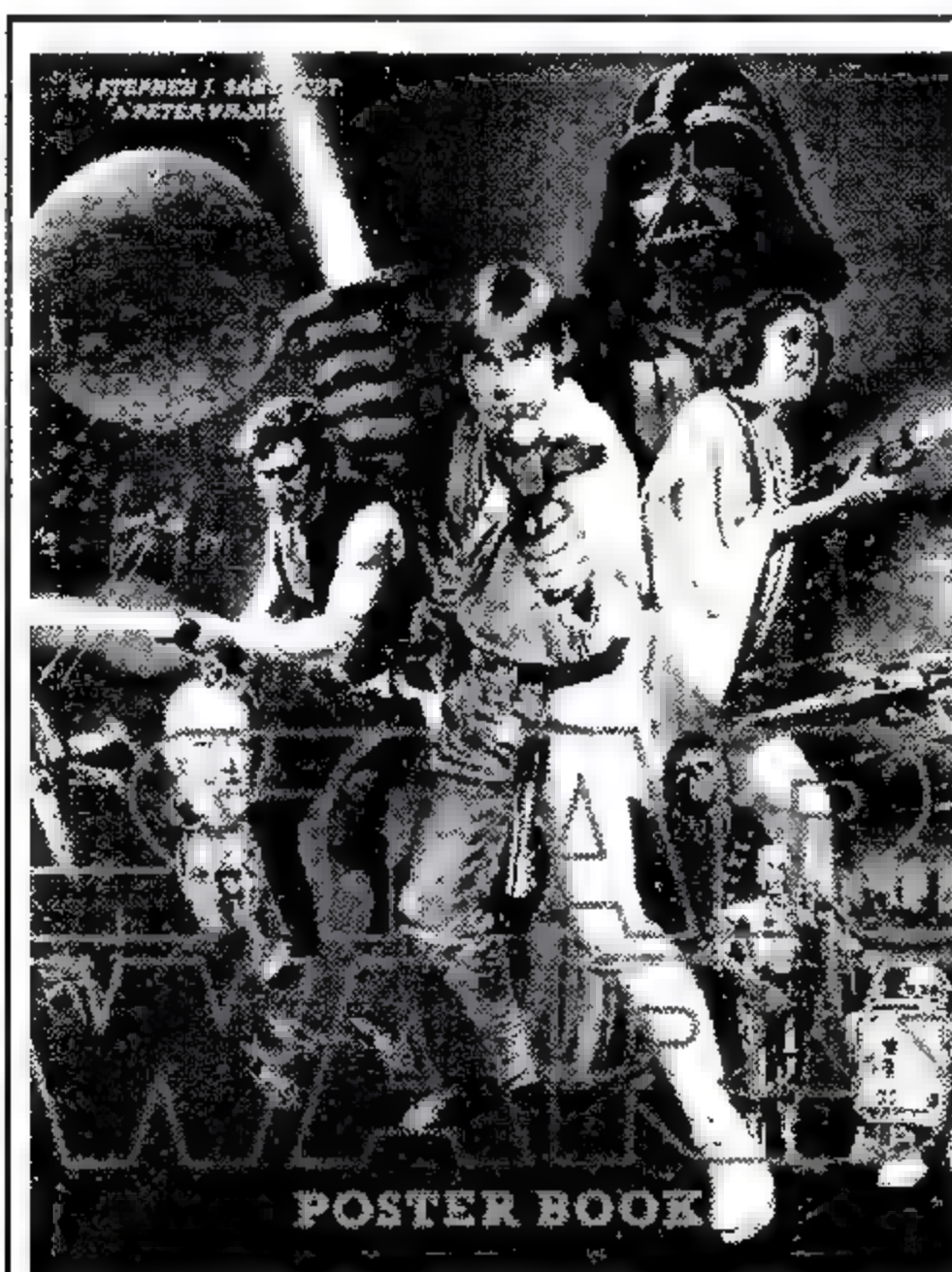
**APHRODISIA: ART OF THE FEMALE FORM**  
Published by Artistata Publishing  
ISBN: 0-9754912-2-9  
\$28.95

If you love the female body, you can not pass up this book. This is not a *How To*, but a look into how many different artists look at the female form. Not just **any** artists, either! How about Frank Frazetta Jr. Greg Hildebrandt, Joe Chiodo, and they're only the judges. You have over 200 pieces of work by Frank Cho, James Gurney, Kinuko Y. Craft, Mark Nelson, Uko Smith and many more.



**HOW TO DRAW MANGA COMPUTONES VOL. 3 MECHA**  
By Hideki Kakinuma / Published by Graphic-Sha Publishing  
ISBN: 4-7661-1564-3  
\$22.95

The third in this series of books covers the subject of toning metallics. It covers the basics of using tones to move shadows and light sources, and then really gives you the *How To* in using tones for making your comic panels jump. Included is a CD-Rom with 100 tone patterns to be used on the computer.



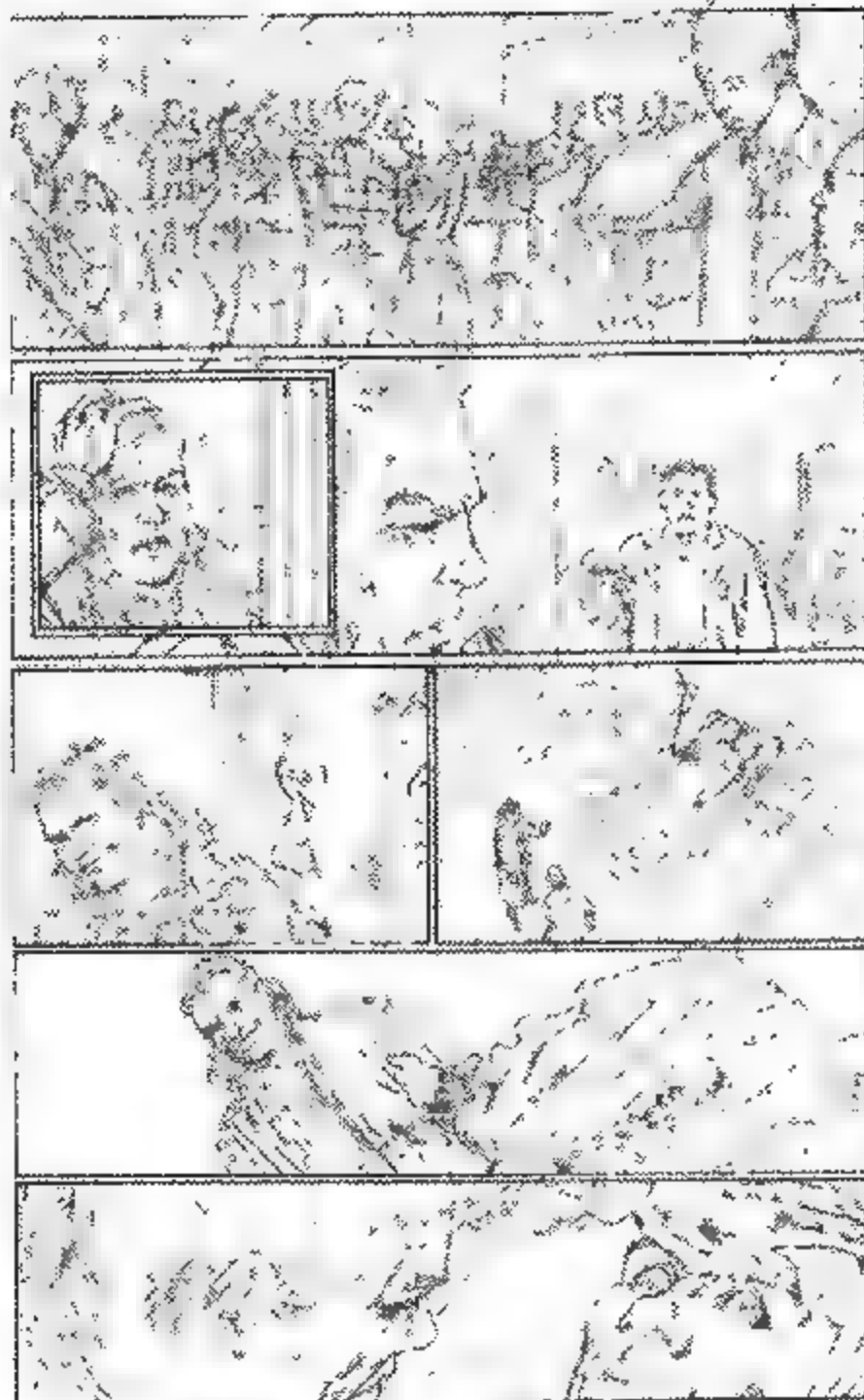
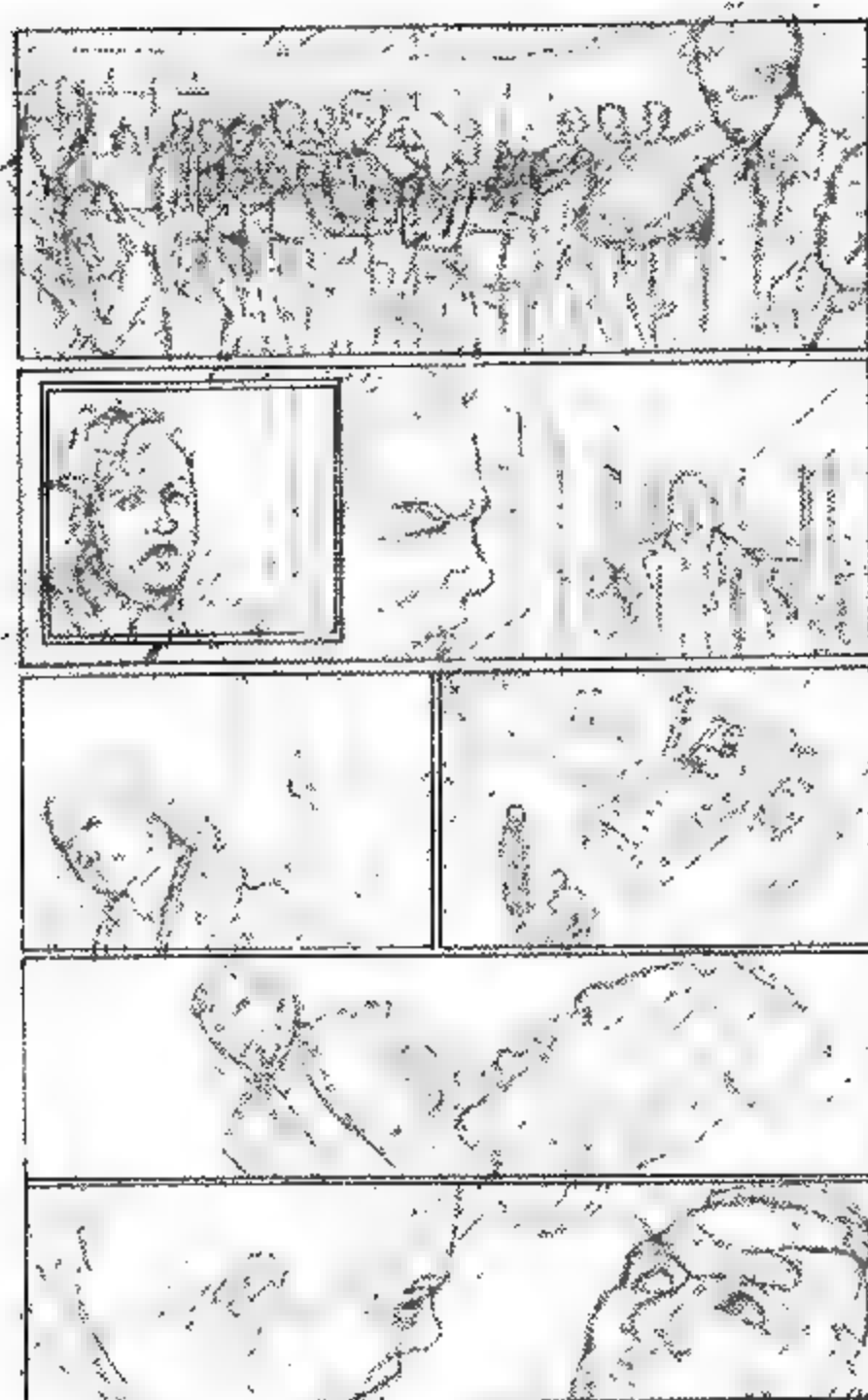
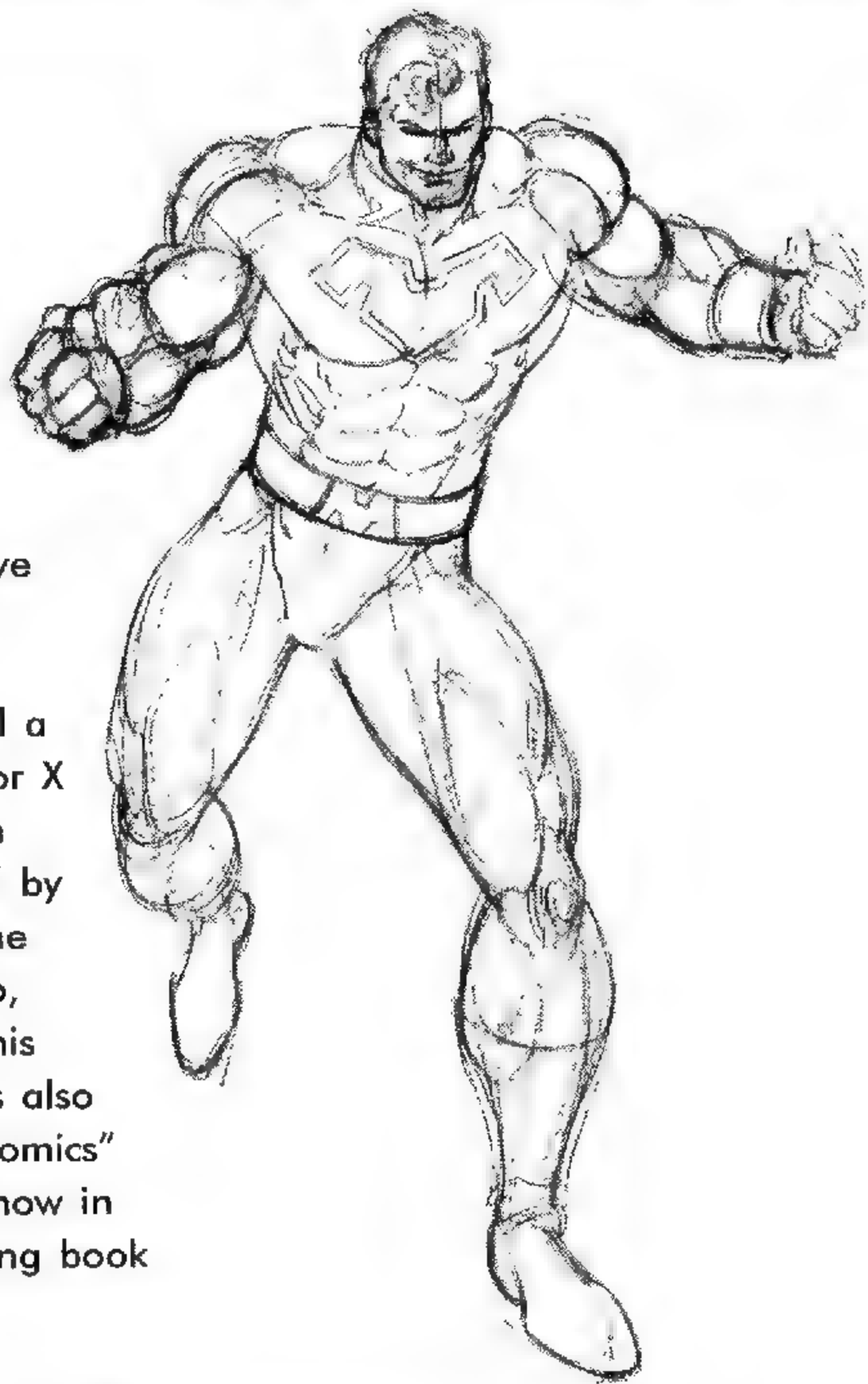
**STAR WARS POSTER BOOK**  
By Stephen Sansweet and Peter Vilmur / Published by Chronicle Books  
ISBN: 0-8118-4883-3  
\$50.00

If you're a **STAR WARS** fan, then you'll enjoy this book. If you enjoy movie posters then you'll enjoy this book. If you enjoy **STAR WARS** and movie posters then this book is golden, with over 350 movie posters with tidbits about most of them. This historic book on a part of the **STAR WARS** heritage is a must-see. You'll see posters from all over the world and how different artists created or borrowed from another poster. A fun and enjoyable book!



# The Art Of Andy Smith

Andy has been a comicbook artist for over 15 years. Having worked for Marvel, DC, Acclaim, Image, and Cross Generation Entertainment, where not only was he the artist on their monthly title *The First* he was also an Assistant Art-director. Currently Andy is illustrating a *Red Sonja/Claw* mini-series for DC/Wildstorm and Dynamite Ent. After that he will move onto the on-going *Claw* monthly book from DC/Wildstorm. Before this project Andy illustrated a *Weapon X* mini-series for Marvel Comics co-created a new book with writer Keith Champagne titled *Armor X* that was published by Image Comics in conjunction with Across the Pond studios. Other titles illustrated by Andy include *Hawkman*, *Legion*, *Green Lantern*, *The First*, *Crux*, *Negation*, *X-O Man-o-War*, *Deadly Duo*, *Aquaman*, *Spiderman*, *Blade*, *Gen X*, *X-men*, and his creator owned *Firstman* to name but a few. Andy is also the author of the best selling "Drawing Dynamic Comics" published in 2000 by Watson-Guptill. The book is now in it's seventh printing. Look for Andy's second drawing book to be published in the latter part of 2006.

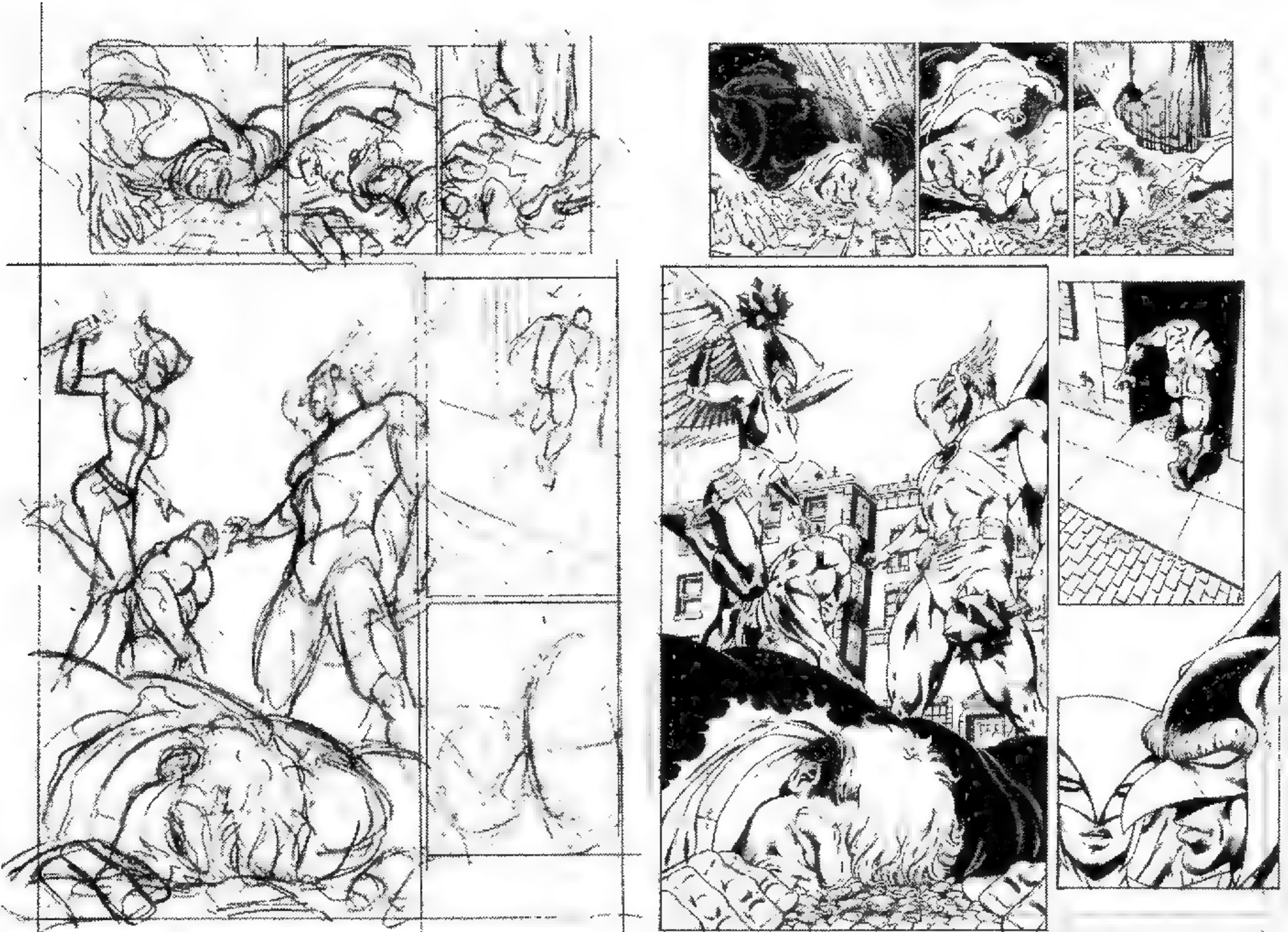


ARMOR X ISSUE 2 PAGE 8 LAYOUTS, PENCILS and INKS BY ANDY SMITH

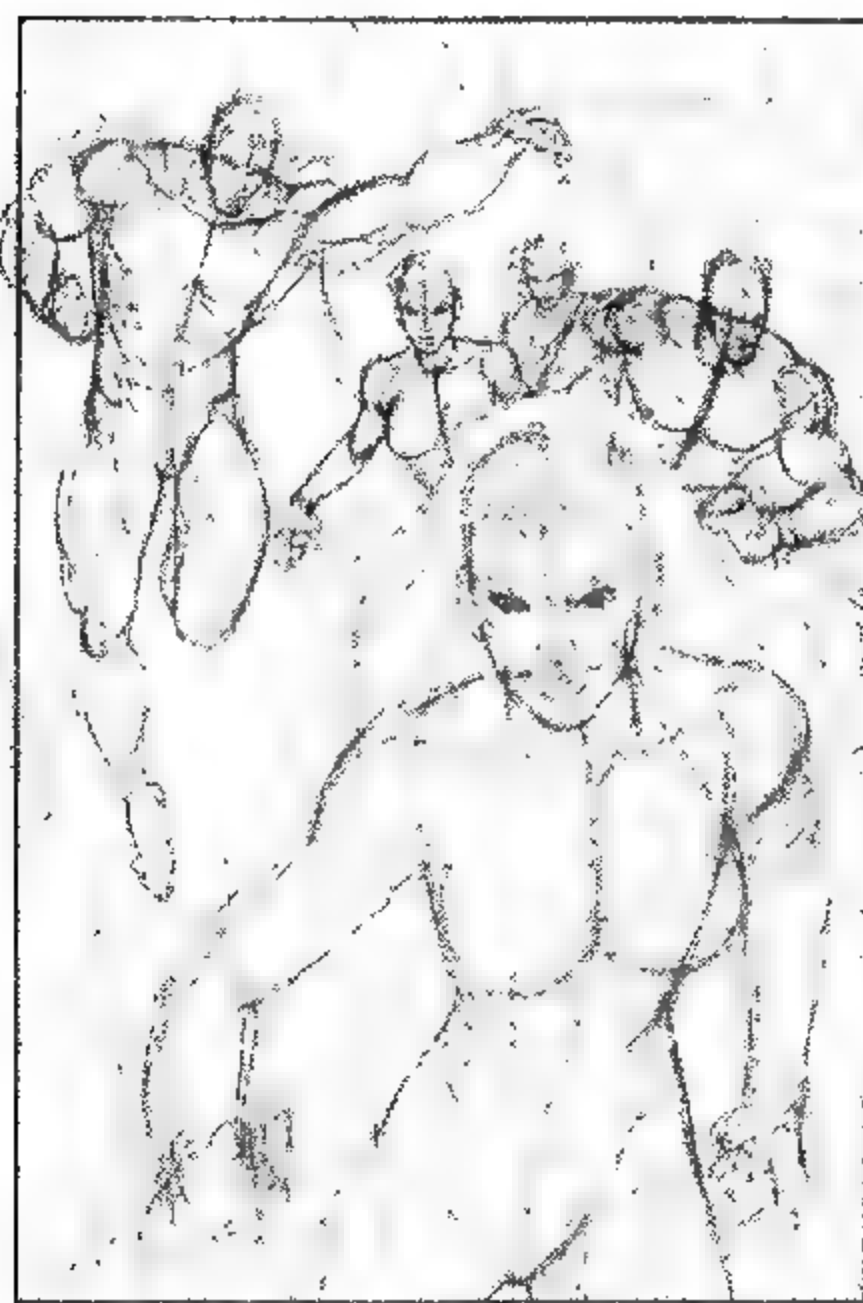


ANDY SMITH  
(HAWKMAN)

A SAMP 73 17

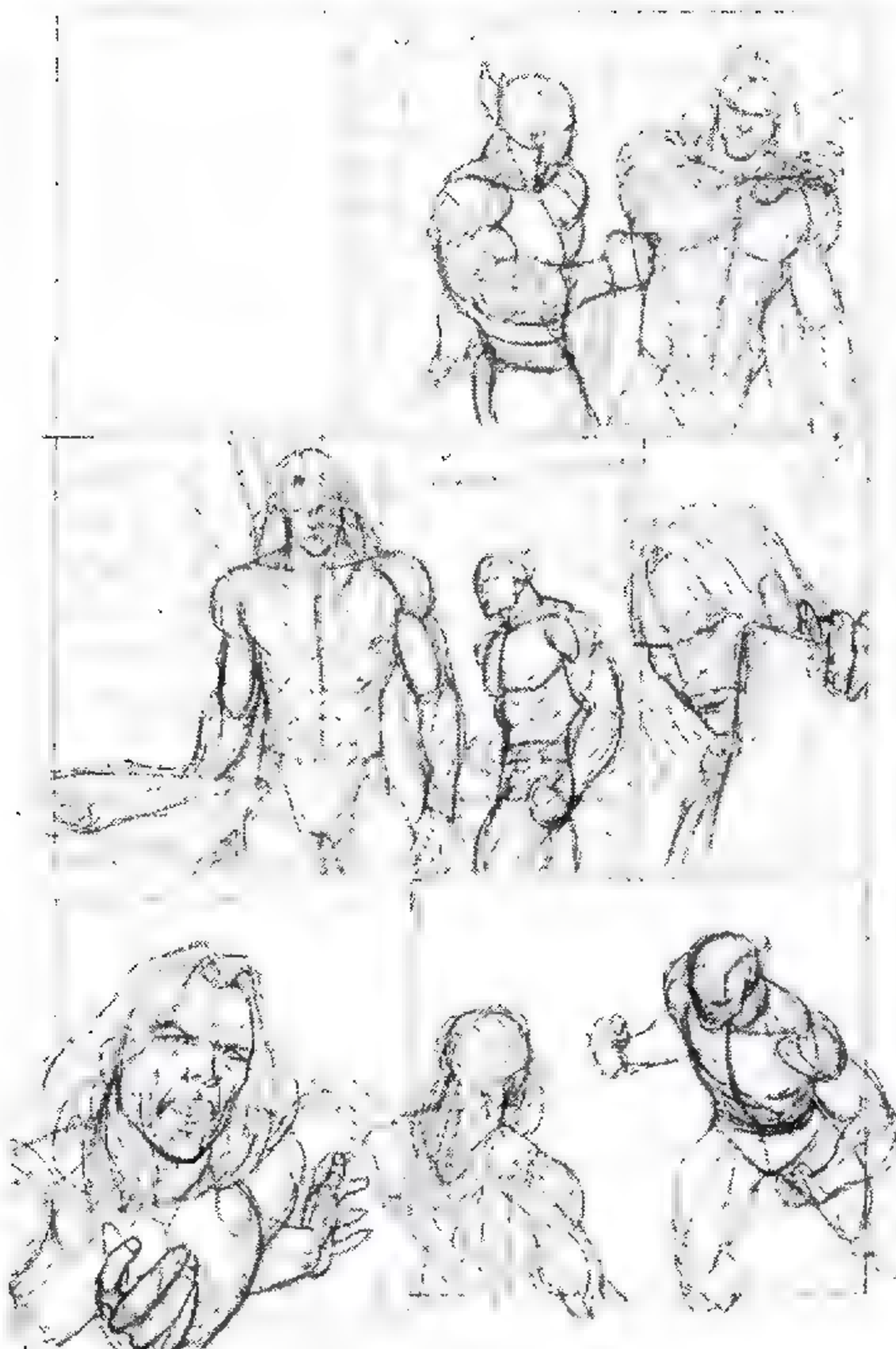


HAWKMAN 3 PAGE 17 LAYOUTS AND PENCILS BY ANDY SMITH.

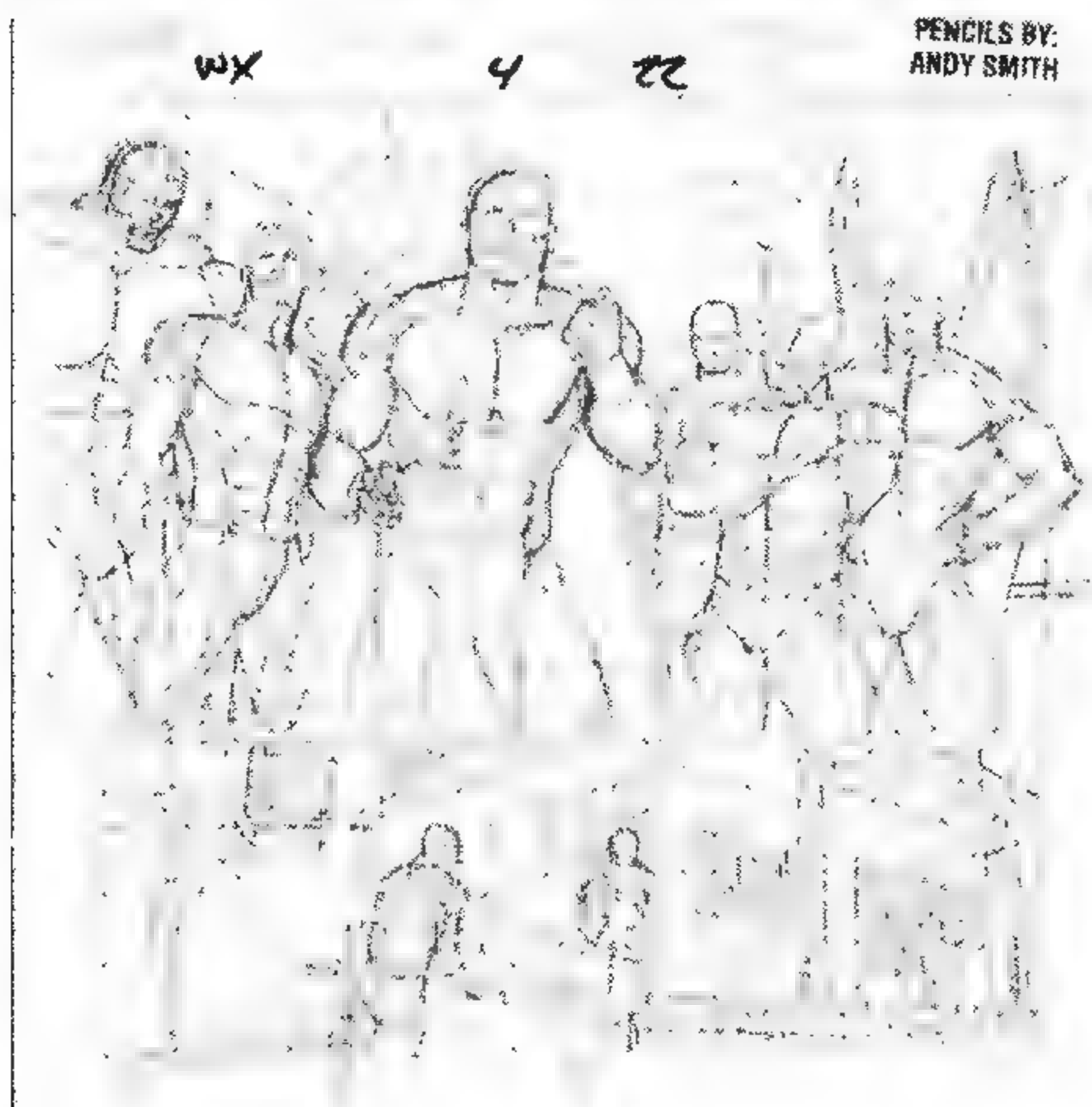


WILCATS NEMESIS PAGE 22 LAYOUTS, PENCILS AND INKS BY ANDY.





WEAPON X ISSUE 4 PAGE 20& 22 LAYOUTS AND PENCILS BY ANDY



YOU CAN SEE MORE OF ANDY'S INCREDIBLE ARTWORK AT [WWW.LAUGH-A-MINUTE.COM](http://WWW.LAUGH-A-MINUTE.COM).



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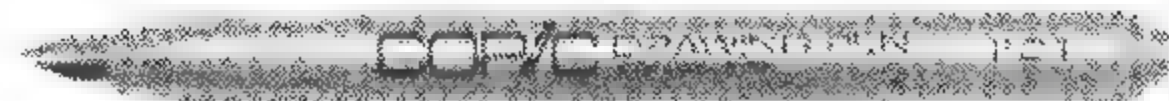
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# CLASSIFIEDS

Sketch Magazine, the comic book industries magazine, announces that every classified word ad placed in this publication will appear on the Sketch Magazine website at [www.bluelinepro.com](http://www.bluelinepro.com). In addition to reaching your target audience through Sketch Magazine, your ads will also reach thousands more on the World Wide Web!

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# SKETCH

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## ANNOUNCEMENTS 2000

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**CLASSICALLY TRAINED** artist, in prison seeks outside contact to share art and newsletter with contact through friend at [jcm7571@smsu.edu](mailto:jcm7571@smsu.edu) /#27.

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**TALENTSEARCH** - Artist, Writers, Colorist, and Letterers, find a comics gig at Digital Webbing visit us at [DIGITALWEBBING.COM](http://DIGITALWEBBING.COM) /#22.

**VAGUECOMICS.COM** The official home of Fuego Cyberstrip and parti Animals online. Strips are updated every other Tuesday and Saturday. /#22

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**ARTIST WANTED** Aspiring Comics book writer seeks artist for collaborations, I have scripts written, Contact Josh Blair at [imgladimnotagirl@yahoo.com](mailto:imgladimnotagirl@yahoo.com) / #24

**THREAD MAGAZINE** looking for pulp and EC style heavy shadows sharp angles [doughecv@dayzim.com](mailto:doughecv@dayzim.com) /#23

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**DISNEY-TYPE** cartoonist & aspiring animator seeks how-to books on writing childrens books, comedy, animation / video scripts. Adobe Illustrator also wanted. [jeros@watvc.net](mailto:jeros@watvc.net) / #24

## COMICS FOR SALE 2040

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**ALIEN LEGION'S** "on the Edge" #2 or "One Planet at a Time" #3. Email: [mustanidragon@msn.com](mailto:mustanidragon@msn.com).

## MISCELLANEOUS 2060

**WANTED SOMEONE** to help find reference pictures. Will pay. Write: Donald R. Arnold #11926213, 82911 Beach Access Rd. Umatilla OR 97882 / #24

**FREE LANCE ARTIST** Specializing in RPG character design. Detailed work done in pencil or ink. [becanfreeman@earthlink.net](mailto:becanfreeman@earthlink.net) /#25.

**HELP NEEDED!** Artist looking for someone to share ideas and techniques with. Open to all styles. William Lindley 822934, 1300 FM 655, Rosharon, TX 77583 /#22

**ART WORK,** tips, and suggestions wanted. Please write me at: James Bush 126884 6246 Lambie Rd. Suisun, CA 94585

**FREE "Devil Boy" stickers.** Send S.A.S.E. to: Vblast P.O. Box 66337 Burien WA 98166-0337

**ARTIST LOOKING** for publisher, really good prison artwork for sale. Write for samples. Jesus Garcia #C51997, PO Box 7500 C9/220 CA 95531

**CHILDREN'S BOOK** Writer and illustrator looking for company to publish books through. Contact at [unclepanda31@yahoo.com](mailto:unclepanda31@yahoo.com).

**REFERENCE VIDEO** Renaissance Swordfighting 96-Minute video from England. \$40.00 check money-order. Call Harold at 614-231-8339 for details.

## ORIGINAL ARTWORK 2065

**A STORY** about a 15 year old girl who runs a hobby store. Humorous comic strip! <http://www.gashaponshop.net/#27>.

**Tired of Hallmark's** Show you care with cards that kick ass! Chris Hobdy #94867 Box 600 Canon City CO 81215

## PENCILER WANTED 2070

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[artist@ezzelldesign.com](mailto:artist@ezzelldesign.com) /#22

**GRAPHIC DESIGN,** Illustration, Flattening, Coloring and More! Contact Tanis Design at [tanis\\_design@hotmail.com](mailto:tanis_design@hotmail.com) -or- [http://tanis\\_design.tripod.com/](http://tanis_design.tripod.com/)

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## SERVICES 2090

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**JUST STATING!** will pencil, ink, or computer color. Richie Kelly 7133 E. Jenan Scottsdale, AZ 85254 (480) 991-5730

**SHAWN COOLIDGE: CARTOONIST** for hire. Pinups, poster art will draw panels on 8 1/2 x 11 up to 11 x 17. Commissions available. email at [americanflatline@cs.com](mailto:americanflatline@cs.com) /#22

**UNIQUE ARTIST!** Penciler/inker. For Samples write or call Scott Ando 358 Burger St. Toledo OH 43605 (419) 698-9523

## WORK WANTED 2195

**UNIQUE STYLE ARTIST!** Penciler/inker. Wide Range Of Talents. Looking For Big Break. For Samples Contact Scott Ando At [ricebowl24@aol.com](mailto:ricebowl24@aol.com)

**SUPER HERO** penciler: artist/creator looking for his first big break. Email [mikensullivan@aol.com](mailto:mikensullivan@aol.com)

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# Inside Sketch This Month...



## Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics. Bob is one of the co-founders of Blue Line Productions. He can be reached at

bobh@bluelinepro.com www.bluelinepro.com /  
www.afterburncomics.com



## Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood &

Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



## Jason Howard

After being cut from his third grade basketball team, Jason Howard decided to put his plans for a NBA career on hold. He turned his attention to art instead. Fortunately there are no cuts from fourth grade art class. After many years of practice, people started to ask Jason to draw comics for them. Since that time he has drawn stuff for a variety of companies, including Image Comics, BlueLine

Pro, and Caliber Comics. His most recent work is The Pact #4, from Image. Jason lives in Michigan with his wife and two kids. He would like to remind any coaches reading this that he still has all four years of his NCAA eligibility remaining.

www.jasonhoward.biz



## Mark McKenna

A graduate of The School of Visual Arts in 1982, Mark McKenna started inking as an art corrections member of Romita's Raiders in April 1984 working under the tutelage under legendary comic artist John Romita, Sr.

From there Mark went off to work for Now and Eclipse Comics and ended up at DC working on Dr. Fate, Doom Patrol,

LEGION '89 and eventually landed back at Marvel working on Dr. Strange, Nomad, Iron man, The Dark Hold and Punisher. With more than 300 comics inked and over 6000 pages worked on, Mark has built a 21 year career in the business

## Bill Love

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business. And is editing the new magazine Graphic Novel Scene.



## Bill Nichols

A longtime fan of the comic book, Bill has been around comics for years (and years and...). Literally. Having accepted the chance to contribute to something as lofty as *Sketch Magazine*, this is a chance for Bill to pass along nuggets of knowledge and explore the heights and depths of a new audience to bore with stories and such.

Bill has inked for Knight Press (*StormQuest, Blood and Roses, Dead Kid, Knight's Round Table*), Caliber Press (*Raven Chronicles, LegendLore, Magus*) and others. Oh, yeah, he's written and edited a bit, too, by the way.

Bill's glad to be back.



## Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



## Kevin Graham

Born in Rhode Island but currently resides in Central Pennsylvania. He has been a serious artist since childhood and is influenced by a wide range of artist such as Frank Frazetta, Boris Vallejo, Drew Struzan, Vincent Van Gogh, and Michelangelo. Presently Kevin owns a Graphic/Web Design

company called Graham Art Productions which he runs by day and at night works on his Illustration projects. Kevin specializes in photo realistic, pen and ink illustrations such as animals, celebrities, comic book covers, sketch cards, etc. Samples of his work can be found at [www.kevingrahamart.com](http://www.kevingrahamart.com). Kevin is married and the devoted father of 2 sons.

## Chris Warner

Chris broke into professional comics as an artist in the mid-1980s, pencilling runs on *Alien Legion*, *Moon Knight*, and *Doctor Strange* for Marvel Comics. In 1986, his first work as artist and writer, *Black Cross*, was the cover feature for the very first Dark Horse Comics project, *Dark Horse Presents* #1. Over the following years, Chris worked almost exclusively for Dark Horse, pencilling *The American*, *Predator*, *Terminator*, *Aliens vs. Predator*, re-designing *The Mask*, and creating the occasional *Black Cross* short story. In the 1990s, Chris helped develop the Comics Greatest World superhero universe for Dark Horse, including the creation of *Barb Wire*, which became a feature film starring Pamela Anderson. Chris added several writing assignments to his list of credits, including *Aliens: Colonial Marines*, *Ghost*, and *Star Wars Infinities: A New Hope*. While Chris handled a variety of freelance editorial projects for Dark Horse over the years, he became a full-time staff editor for Dark Horse in 1998 and is well-known for his expertise in portfolio review and his knowledge of visual storytelling. Chris lives with his son in Portland, Oregon.





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